

# TRANSLATION & EXPLANATION

OF THE

PERSIAN INTERMEDIATE COURSE

OF THE

PANJAB UNIVERSITY.

BY

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PART II.

Comprising extracts from the poems of Khūshro, Firdūsī,  
Hāfiz, and Umar Khayyām.

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کہ بد شمشیر میزند شود سلطان را



## PREFACE.

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In placing before the public Part II of the Translation of the Persian Intermediate Course of the Punjab University, I must apologize to the students of the F. A. Classes for the delay which has occurred in getting this Part out. I assure them that it was quite unavoidable.

2. The translation of this Part has been made on the same lines which were adopted in Part I. A few of the remarks made by competent judges after a review of Part I, are appended to this Part.

3. I am indebted to Lala Mathra Das Kapur, B. A., Pleader, for valuable assistance rendered by him to me in the translation of this Part.

LAHORE :

T. GEORGE.

*The 15th February, 1897.*

Any book which does not bear my signature *in writing* on this page will be treated as stolen property, and legal proceedings will forthwith be taken against the possessor of it.

# KIRAN UL SA'DAIN.

## LIFE OF THE AUTHOR.

Khusro or Amir Khusro was one of the most celebrated poets of India. His father, Amir Mahmúd Saifud Din, was a Turk of the tribe of Láchin, who came from Balkh, and took up his residence at Pattiala. Khusro was born at Pattiala in the year 1253 A. D. or 651 A. H. During the latter portion of his life, Ghýás-ud-din Tughlak was on the throne. He was a just King, and Khusro has commemorated his virtues in his history called Tughlak Námá. He died in 1325 A. D. or 725 A. H. He is said to have written 99 poetical works.

### METRE.

The metre of the whole of the Kirán ul Sa'dain is *Sari' Mutawwi Moukúf*, and runs as follows :—

*Mufta'ílan Mufta'ílan Fí'ílan.*

## IN EULOGIUM OF THE KING (MU'IZ-UD-DIN KAIKOBAD), WHOSE NAME HAS REACHED THE SKY, IN SUCH A WAY THAT THE IMPRESSION OF IT HAS BEEN BRANDED ON THE THIGH OF THE HORSE OF THE SKY.

LINE 1. It is now time that by means of sorcery (*i. e.* by composing charming verses) I should open the door of administration (*i. e.* praise of the King).

LINE 2. That I should create a tongue in the pen by means of sorcery, and put the charm of my speech into the pen.

LINE 3. That I should tie a knot on the jessamine by perfume, and scatter sugar before the row of ants.

EXPLANATION. Jessamine stands for paper, perfume for ink, sugar for signification of words, and ants for words. The poet means that he should write verses on paper with ink, and use sweet and significant words.

LINE 4. That I should shower down pearls (*i. e.* verses) from the string of speech, and make a present of them to the King.

LINE 5. O speech of mine (*i. e.* power of writing verses) ! Shower down pearls from the string, and fill the whole world with your pearls.

LINE 6. Because when I kiss the threshold of the protector of wealth (*i. e.* the King), (or the threshold of the place where fortune has sought protection, *i. e.* the threshold of the King), there will not be a better present than this for the King.

LINE 7. The king is like Alexander, and bears the mark of (*i. e.* resembles) Darius: he is a mirror for the faces of Alexander-like potentates (*i. e.* he is their prototype).

LINE 8. Like the heavens, he is the most <sup>paternal, mat.</sup> propitious resting-place of planets in the Zodiac (*i. e.* the abode of magnanimity) for seven generations: the seven heavens are under the control of his little finger.

LINE 9. He holds his head higher than the Moon's principal resting-place in the Zodiac: he has made his exalted place on the head of the Moon.

EXPLANATION. The Moon's principal resting-place in the Zodiac is Taurus.

LINE 10. His ancestors on both sides (*i. e.* paternal and maternal) have been Kings generation after generation: each side of both sides consisted of crowned heads.

EXPLANATION. Each side of both sides means that both the paternal and maternal ancestors of the King had royal ancestors both paternally and maternally.

LINE 11. In lineage he is more exalted than the wearers of crowns, like a crown which is dignified on account of being studded with pearls.

LINE 12. He is such a fruit that, when grown into a fruit, produced one fruit made up of four qualities.

EXPLANATION. The four qualities here alluded to are wisdom, godliness, valour and liberality.

LINE 13. He is the fruit of the heart of exalted Kings: he is descended from magnates generation after generation.

LINE 14. The light of his grandfather shines from his forehead: he has inherited his grandfather's dignity from his great grandfather.

LINES 15, 16. His dignified grandfather is the world-conquering Shams-ud-din: his great grandfather is as well known as the Sun, *i. e.* Násir-ud-din, the helper of truth, and possessing an angelic disposition, whose good nature is a prototype of the garden of Paradise.

LINE 17. His great great grandfather is Ghyás-ud-din, the redresser of (the wrongs of) nations: he is ruler from Arabia to Persia.

LINE 18. All his three great ancestors are the Ka'aba of the pillars of generosity: both the worlds have bowed their heads before them.

LINE 19. The dignity of a King is a thing higher than the Moon: who else is there (except the King) who is deserving of that position?

LINE 20. He is the King Mu'iz-ud-din, of youthful fortune, (*i. e.* very fortunate), and world-respected: the bestower of crowns, and the seizer of the thrones of Kings.

LINE 21. He is Kaikobád, the heir to the Kiáni crown: his grandfather's crown has given it the dignity of the Kais.

EXPLANATION. Kai was a title of four kings of Persia, viz. Kaikáuś, Kaikhusro, Kaikobád, and Kailahrasap.

LINES 22, 23. The dignity of the pulpit has raised its head to the Sky, (because) it obtained its position from the oration delivered in praise of the King: so much so that, from that ladder-like pulpit, the oration in his favor has reached the heavens.

LINE 24. The impression of his name has been exactly stamped (on the minds of the people) as on a *diram* (coin): indeed the *diram* (a kind of white flower) has sprung up from the dust by virtue of his name.

LINE 25. Since the time the earth has obtained alchemic power (*i. e.* generosity) from his hand, gold has been yielded by the dust instead of grass.

LINE 26. The red and yellow flowers that spring from the ground, you must consider them to be golden coins that his hand has sown.

LINE 27. He has thrown down golden coins on the ground, even though the gold has become ashamed (on account of its light treatment at his hands).

LINE 28. The *diram* (coin) shows vexation on its face on account of the impression made by the strokes of his generosity (which it has received) in his hand.

EXPLANATION. The poet means that when the *diram* saw that the king plentifully distributed *dirams*, it felt hurt at being considered worthless.

LINE 29. The impression of his name has provided a stamp for the *diram* (or has converted a *diram* into a gold mohur): his generosity has removed the seal from (the purse containing) *dirams*.

EXPLANATION. The meaning of the first reading of this line is that as slaves are branded by the name of their master, so the *dirams* have the brand of the King's name, and thus have accepted his bondage.

LINES 30, 31. If his respected grandfather, out of the ocean of his generosity, converted a *diram* of one metal into one of two metals: behold! what the excellence of his (*i. e.* the King's) personality has done, that while from his three ancestors it (*i. e.* the *diram*) was composed of one metal, he has made it of three metals.

EXPLANATION. The grandfather here alluded to is Shams-ud-din, who had caused the *diram* to be made of two metals, viz., copper and silver. But the King himself had the *diram* made of three metals, *i. e.* copper, silver, and gold.

LINE 32. In whichever direction his star set its face, there victory ran (to greet him) and opened the door of good fortune.

LINE 33. The dust of his feet befits the heads of Kings: may dust fall on that head which desires for it (*i. e.* may that head be cursed).

LINE 34. The eye cannot obtain any other (*i. e.* better) antimony from him than this (*i. e.* the dust of his door) : who is there that does not look forward to it ?

LINES 35, 36. As, at the time of admittance, a hundred thousand potentates placed their eyes on the dust of his door, the antimony which was shed by every eye (along with tears) made the dust disappear, and only antimony remained (*i. e.* it covered the dust).

LINE 37. When any one of the wise men went running to that door, he asked for dust, but received antimony.

LINE 38. By the hoofs of his horse, which have rent the ground, the ground has become full of moons (*i. e.* the impressions of the hoofs which resemble the Moon), and the Moon full of dust (*i. e.* covered with dust).

LINES 39, 40. The Moon desired to come down before him from the sky above, and kiss the ground : from his plains the dust rose towards the Sky, so that the Moon kissed the ground while in the Sky.

LINES 41, 42. The Sun becomes heated by the strokes of his sword (*i. e.* by his rays), so that he may envelop the whole world with heat : when he stealthily saw the light of his (*i. e.* the King's) face, he went under the earth (*i. e.* set) through shame.

LINE 43. The house of his enemy has come down from its height beneath the ground, like the heavens above.

EXPLANATION. According to the old notion, the heavens revolve round the earth, and in the course of their revolution they come under the earth at times.

LINE 44. When he makes up his mind to slay his enemy, he takes the enemy's blood on his own head.

EXPLANATION. The meaning is that as soon as the King makes up his mind to slay his enemy, the enemy commits suicide, and thus his blood falls on the King's head.

LINE 45. At the time of battle, he single-handed is equal to a hundred armies : he conquers (*i. e.* rules over) more countries than the Sun and Moon.

LINE 46. When he girded up his loins in order to conquer a fort, he made his enemy's heart into a ruby of his belt.

EXPLANATION. This means either that his enemy's heart dries up through terror, and looks like a ruby of his belt, or that he takes out his enemy's heart and sticks it into his belt in place of a ruby.

LINE 47. He has a string of pearls of the sea : the price of his pearls is equal to the revenue (*i. e.* income) of Bahrin.

EXPLANATION. Bahrin is an island in the Persian Gulf, and is celebrated for its pearls.

LINE 48. If his sword, by reason of shame, does not conquer Abyssinia, it conquers Turkey at the time of battle.

EXPLANATION. The meaning is that his sword is ashamed to conquer small countries like Abyssinia, though not a large country like Turkey.



LINE 49. His arrow and his spear, at the time of plunder and battle, this can never miss its aim, and that can never rust.

EXPLANATION. "This" refers to the arrow, and "that" to the spear. The figure of speech observed in this line is called *sur'at laf-o-nashar murattab*.

LINE 50. If he hold the bow in his hand (furiously) like a lion, then consider it to be a rainbow, which comes out of the clouds.

LINE 51. When he exerts his strength in pulling the arrow (in the bow), the applause from his own bow reaches his ear, (or the bow-string comes up to his ear).

LINE 52. When he turns his sun-resembling face (*i. e.* his attention) towards the bow, then know that the day of the enemy is short (*i. e.* his life is ended).

EXPLANATION. The word "bow," in its allusion to the Sun, means the sign of the Archer. When the Sun enters it, the days become short.

LINE 53. Several times his arrows have come from Khatá, but they have never missed their aim on any occasion.

EXPLANATION. Khatá is the name of a Province in Abyssinia, and is famous for its arrows.

LINE 54. At the time of hunting, his arrow pierces through the lion: the lion, at the time of the hunt, cannot escape his arrow.

LINE 55. The ball of the earth is in the bend of his bat: the place of excellence of good fortune is in his plains.

EXPLANATION. The meaning is that the earth is under the control of the King, and that good fortune has its abode in his plains.

LINE 56. May God protect him from mischief: may He remain the Helper of himself and his good fortune!

## IN PRAISE OF THE WINTER, AND THE COLDNESS OF THE SUN, THE KING OF THE EAST, AND HIS RISING WITH A DRAWN SWORD (*i. e.* HIS RAYS) TO TAKE POSSESSION OF THE WORLD.

LINE 1. When the King of the Sky entered the sign of the Archer, the month of *Tir* handed over the world to winter.

EXPLANATION. *Tir* is the fourth month of the Persian calendar, and is a rainy month. The meaning is that when the Sun enters the sign of the Archer, then winter begins.

LINE 2. When the bow of the Sky became bent on the wrong side, the Sky gave it the fire of the month of *Tir* (or intense heat) from the sun.

EXPLANATION. When a bow becomes bent on the wrong side, it is made right by the heat of fire. *Tir* may mean either the month of that name or "intense."

LINE 3. As the bow continued bending backwards, and would not stop, the Sky gave it the heat of the Sun.

LINE 4. As it (*i. e.* the bow) became very much heated by the Sun, the handle of the bow (or the garment of the bow) became fiery (*i. e.* the bow became capable of shooting effectually).

LINE 5. The old dame of the world began to work the spinning wheel: she gave to the night a very long thread (*i. e.* nights became long).

LINE 6. Although the thread (of the night) on account of its length became tangled, still this made no difference in its length.

LINE 7. I watched for a long time, (and found) that the night did not shorten, although a full month of such nights had passed.

LINE 8. The day had vanished (*i. e.* became very short) on account of the lengthy nights, and recited the *Wal Zohá* for itself.

EXPLANATION. *Wal Zohá* is a Chapter in the Korán, which is recited for the recovery of lost articles.

LINE 9. The running place of the day had become so narrow that it began to decline even from breakfast time.

LINE 10. The sword of the Sun cut away a point from the line of the night, and called it by the title of day.

EXPLANATION. In this verse the day is compared to a point owing to its shortness, and the night to a line owing to its great length.

LINE 11. Although it does not snow in India, yet (water) had frozen up in every garden.

LINE 12. By the operation of the Knower of all changes (*i. e.* God), the mercury-like water had become pure silver (*i. e.* ice).

LINE 13. The flower-garden was doing battle with the mad month of *Dai*: the canal was flinging stones at the mad creature (*i. e.* the month of *Dai*).

EXPLANATION. *Dai* is the name of a winter month in the Persian calendar. The meaning is that leaves were falling from the trees owing to the advent of winter, and that the water of canals had become congealed like stones.

LINE 14. Water had become enabled to try its strength with (*i. e.* to twist) an iron chain: indeed the water itself had become chained by iron (*i. e.* frozen).

LINE 15. The pond which had begun making chains (*i. e.* the surface of it was covered with ripples), lost its chain, and the mad creature jumped out.

EXPLANATION. The ripples on the surface of the pond are here compared to a chain, by which the month of *Dai* was enmeshed. The meaning is that when the chain of ripples disappeared by the freezing of the water, the mad month of *Dai* escaped, and began to work its mischief in the world.

LINE 16. The spring which used to flow owing to its lightness (*i. e.* fluidity), became heavy (*i. e.* icy) on account of the stone (*i. e.* ice) which it received (or on account of the fixity which it acquired).

LINE 17. Water which showed a hundred mirrors (*i. e.* bubbles) with its hand, turned to stone (*i. e.* ice), and broke its mirror (*i. e.* the bubbles disappeared).

LINE 18. The world had fastened the chain on water with several twists, and placed the key of it in the hand of the Sun.

LINE 19. The drop which fell from the cloud on the air, became a bead of crystal (*i. e.* hailstone) in the air.

LINE 20. The air by means of a charm has tied a tangled knot on the heart of water, which cannot be untied.

LINE 21. The coin of the month of *Dai* has, by the imperial stamp, increased the silver (*i. e.* ice) in the *dirams* (*i. e.* scales) of fishes.

LINE 22. The wind which used to write (*i. e.* produce ripples) on water, has been prevented from writing (*i. e.* agitating the water) when the water has turned into a board (*i. e.* ice).

LINE 23. If the mad month of *Dai* has become insane, then why has the wind withdrawn its pen from the water?

LINE 24. The cold is so intense that not a blade of grass has grown: water has become like a millstone by change of seasons.

LINE 25. Under the duck the pond has become like silver (*i. e.* frozen): by reason of this the gold-footed duck has become silver-footed.

EXPLANATION. *Nukrá pá* (silver-footed) is also the name of a bird having white feet.

LINE 26. The motion of the water of the pond has ceased on account of being chained (*i. e.* frozen), but the time of *Dai* has not ceased from the stamp of continuance.

LINE 27. As the rivulet fettered its legs with a chain, the wind has tied the chain to a board (made up of the frozen surface of the rivulet).

EXPLANATION. That is, as the surface of the rivulet was covered with ripples, the wind turned it into ice.

LINE 28. The flowing water is like a colt which has not been broken in: the earth gave it the manger of stone.

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**IN PRAISE OF THE AUTUMN SEASON, AND THE  
MARCH OF THE TROOPS AGAINST THE  
MOGHALS, IN THE SAME WAY AS  
THE AUTUMNAL WIND (ACTS)  
FOR THE DESTRUCTION OF  
A FLOWER-GARDEN.**

LINE 1, 2. When the autumn season made its abode in the flower-garden, and the wind gallopped its trained colt in it, they expelled the king of flowers (*i. e.* sweet basil) from his residence, so much so that he had no authority left in the flower-garden.

EXPLANATION. *Sipar-i-Gham* means flowers in general, and the sweet basil in particular.

LINE 3. The mountain burnt the fire of tulips from stones: the flame caught its skirts, and consumed it.

EXPLANATION. The meaning is that the tulips which had made the mountain appear red like fire, having disappeared owing to the autumnal wind, left the mountain in its natural black colour looking like cinder.

LINE 4. The tulip anchored its head by means of stone: the anchor remained in its place, and the (autumnal) wind carried it (*i. e.* the tulip) away.

EXPLANATION. That is, though the tulip had made its footing secure on the rock, the autumnal wind swept it away, leaving the rock bare.

LINE 5. The autumnal wind came from where it had been (*i. e.* from its resting-place): the garden dried up on the spot where it was.

LINE 6. The jessamine became pale, yellow, and worthless, because it was blasted (by the autumnal wind) on the bank of the pond (or became diseased, *i. e.* withered, by the unhealthy water of it).

LINE 7. The jessamine departed, and left the face of the flower-garden, because the autumn did not protect it.

LINE 8. The violet had made its garments blue, and, like a *Sûfi*, was bending down and prostrating itself.

NOTE. For *Sûfi*, see explanation to lines 32, 33 at page 8 of Part I.

LINE 9. The entire skin, from head to foot, of the delicate body of the beautiful rose had become rent in pieces.

LINE 10. The tulip was in trouble owing to excess of blood: its delicate body fell down by blows of the wind.

LINE 11. The bed of tulips was consumed by its own fire: its heart became full of misery on account of the autumn.

LINE 12. The volume of the centfoil fell from the hand (*i. e.* its leaves were strewn upon the ground), and every leaf of it broke (to pieces).

LINE 13. The sewing of the binding of the jessamine opened out: its leaves could not be gathered on account of the wind (*i. e.* its petals were being scattered by the autumnal wind).

LINE 14. The large lily had fallen down: it did not say anything (*i. e.* complain) about its separation (from the stalk).

LINE 15. The Indian white rose was hanging down from its stalk: both quickly broke down together.

LINE 16. The cypress, which gave no trace of its shadow, scattered to the wind the flowers growing at its foot.

LINE 17. Every tree in the garden, from top to root, became naked on account of its leaflessness.

LINE 18. In the garden the stalk of the rose became naked: the wind was scattering thistles by way of jest.

LINE 19. When the Narcissus saw this disturbance in the flower-garden, the corner of its eye became opaque, and it fell down.

LINE 20. The blind Narcissus went about like a blind person: the thorn was its staff, and the autumnal wind its leader.

LINE 21. The trees dispersed (leaves) from their heads: the ground became covered with gold *dināms*.

EXPLANATION. That is, the ground looked covered with gold coins on account of the yellow leaves.

LINE 22. The back of the violet became bent by picking up *dinārs* from the jessamine beds.

LINE 23. A large number of delicate flowers fell on the ground: the jessamine was trembling above their heads (in sympathy).

LINE 24. The ground was covered with saffron by reason of yellowness (of the strewn flowers): in spite of this, the red flower did not laugh.

EXPLANATION. It is said that the approach to a saffron field makes one laugh.

LINE 25. The stem of the rose, the rose of which is hanging down very much: the reproach of the nightingale has made it (*i. e.* the stem) hang down (its own head).

EXPLANATION. In this line the nightingale is represented as having reproached the stem for allowing the rose, the beloved of the nightingale, to hang down its head, in consequence of which the stem too bent down its head.

LINE 26. The (autumnal) wind has accosted every cypress tree: the cypress sleeps full stretched (*i. e.* free from anxiety) from every wind.

EXPLANATION. That is, although all other trees lose their leaves in the autumn, the cypress-tree stands unaffected by it.

LINE 27. The verdure has produced a number of fresh blades: the wind has thrown much dust on it.

LINE 28. The rose, whose entire redness is complaining from the outside, is doing so because it is suffering from intense grief.

LINE 29. By the water which the rain has thrown on the wild rose, the earthen vessel (*i. e.* the wild rose) has fallen down, broken, and scattered.

LINE 30. As the cloud has wept over the garden (out of sympathy) for the oppression inflicted on it, the eye-lashes have dropped from the eyes of the cloud.

EXPLANATION. Excessive weeping causes the eye-lashes to drop.

LINE 31. On the palm of the hand (*i. e.* leaves) of the poplar tree, drops of water shook (just like) mercury shakes on the palm of a man suffering from palsy.

EXPLANATION. The leaves of the poplar tree resemble a human hand.

LINE 32. The *Gurbá Bed* on account of the tyrannous treatment (of autumn) has been reduced to the condition of being kicked at by small sparrows.

EXPLANATION. The *Gurbá Del* is an odoriferous tree, from the flowers of which a liquid essence called *Bed musk* is drawn. The beauty of this line is that *Gurbá* literally means a cat, which is here kicked at by small sparrows.

LINE 33. The willow tree was showering down swords from every leaf (*i. e.* showering down leaves) : it spilt blood from the body of the rose without remorse.

LINE 34. The tulip has, before the wind, shed its own blood at the place where the perspiration of the rose had fallen.

LINE 35. The bud whose heart expanded (*i. e.* blossomed) by means of the breeze, now complains of that very breeze (*i. e.* the autumnal wind).

LINE 36. The garment of the rose is rent in pieces on its body : the bud has tied a knot on its skirt.

EXPLANATION. That is, the bud looked like a knot tied in the torn garment of the rose. The second hemistich may also mean that the bud looked like a knot on its own skirt, *i. e.* remained in its unblossomed condition by reason of the autumnal wind.

LINE 37. The skirt of the wild rose, which became entangled in thorns, remained at the place in two or three torn pieces.

LINE 38. The rose has become withered in every garden : the bird (*i. e.* nightingale) is complaining of its (*i. e.* the rose's) incivility.

LINE 39. When the melody issued from the throat of the bird (*i. e.* nightingale), the cypress began to dance, but its foot is steadfast in the same place.

LINE 40. As the nightingale has to pass every thorn (*i. e.* nothing but thorns, there being no flowers), its throat has become scratched and hoarse.

LINE 41. The nightingale is not just as it is sitting on account of its grief: for the colour of the inner side of the tail has become changed.

EXPLANATION. The meaning is that the nightingale must not be supposed to be sitting quietly without any anxiety or grief, for the colour of the inner side of the tail has changed. The beauty of this line is that the colour of the inner side of the tail is really different from the colour of the body.

LINE 42. The parrot has become dumb, and utterance has found a place in the mouth of the crow and the kite.

EXPLANATION. That is, instead of the melodious voice of parrots, the screeches of crows and kites are heard in these days.

LINE 43. The dove, which had come to the garden for flowers, has become blind by the beak of the crow.

Another reading of line 43 is as follows:—The dove had become blind by the beak of the crow: it became blind in the garden as regards flowers.

EXPLANATION. That is, owing to the advent of autumn, the crows and other kindred birds had the mastery of the garden, and the dove, being considered an intruder, was blinded by them, and was thus prevented from seeing flowers.

LINE 44. The rose has rolled up its carpet from the ground, and the kite has recited the verse *Kati us sajal*.

EXPLANATION. The verse of the Korán here referred to is "*youn natiwi us samá Kati us sajal*".—(On the Day of Judgment we will fold the heaven like a legal document). The kite is supposed to be always reciting this verse. The Mahomedans believe that when it adds the words *il katab* to the verse, the Day of Judgment will come.

LINE 45. The garden has become desolate by the advent of the ominous owl: the ominous foot of the owl has become a boon companion of the land.

LINE 46. The flute of the ring-dove has lost its breath (*i. e.* has become silent): its throat has become destitute of the high and low notes.

LINE 47. In search of a beautiful face, on every side, from street to street, the turtle-dove is cooing (or uttering Where? Where?)

LINE 48. The pride which was inspired in the head of the woodpecker, the (autumnal) wind has blown away (*i. e.* expelled) the Crown of Solomon (*i. e.* pride) from its head.

LINE 49. Although the peacock possessed a thousand mirrors (*i. e.* resplendent feathers), when its beauty was gone, it left them all behind its tail.

EXPLANATION. The peacock spreads out its tail in spring, while in autumn it keeps it down like a useless thing.

LINE 50. The cock-pheasant, which had prided itself on its feathers, now remains under the cypress-tree like birds who have lost their feathers.

LINE 51. When the tulip went away from the mountain on account of fear (of the autumnal wind), the partridge (too) left the skirt of the mountain.

LINE 52. The *sabzak* (a kind of green pigeon) has read its preface (*i. e.* repeated its last tale): the helpless *sharak* (a kind of talkative bird) remained open-mouthed (*i. e.* was struck dumb in amazement).

LINE 53. The infant-like blossom fell down on the road and died: the stalk saw this and gave its heart up to grief.

LINE 54. Although many flowers did not grow up in the flower-garden, their number was not lessened in the festive gathering of the King of the world (*i. e.* Mu'iz-ud-din Kaikobád).

LINE 55. Although the tulip effaced its trace from the mountain, the King formed another tulip from the wine-cup.

LINE 56. Although there were no leaves and melodies (of birds) on the branches, the King's festive assembly abounded with sources of enjoyment.

LINE 57. Although the flower-garden was full of yellow (*i. e.* withered) leaves, the King of the world covered it over with *dinárs* (out of his generosity).

LINE 58. Although the atmosphere has stopped (pouring down) silver-like water (*i. e.* rain water), the King showered pure silver from his palm (*i. e.* plentifully distributed silver with his hand).

LINE 59. Owing to the generosity of the King, which had the effect of consuming the enemy, the autumn season was like *Nouroz*.

EXPLANATION. *Nouroz* means New Year's day according to the Persian calendar.

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## IN PRAISE OF SPRING, WHICH HAS SO (PERFUMED) THE BRAINS THAT THE BLIND NARCISSUS IS AMAZED AT IT.

LINE 1. When spring hoisted its flag, the clouds pitched their tents as high as the stars.

LINE 2. Like the King's *dirams*, the currency of flowers was introduced (*i. e.* flowers now ruled the world), and this coin was stamped in a hundred different shapes.

LINE 3. The king of flowers (*i. e.* sweet basil) has been allowed admittance into the flower-garden (by spring): the thorn is now his soldier and the rose his chamberlain.

LINE 4. Why has the lily drawn the sword by way of reproach? The garden has not taken off its shade (*i. e.* protection) from its (*i. e.* lily's) head.



LINE 5. In order that the large lily may be brought under subjection to it, the thorn has become armed (like a soldier), and assumed the name of *Sartez*.

EXPLANATION. *Sousan* (lily) is often the name of female slaves, and *Sartez* that of male slaves. The meaning is that the thorn, finding the lily independent, has assumed the name of a man in order to marry her and bring her under subjection.

LINE 6. The rose did not demand its blood-money from the autumnal wind, but the spring breeze did not give up the idea of avenging its death.

EXPLANATION. That is, though the rose did nothing to avenge its death at the hands of the autumnal wind, the spring breeze has totally driven away the autumnal wind, and thus avenged the rose's death.

LINE 7. The rose desired to demand its blood-money from the (autumnal) wind, but the Narcissus concealed it (*i. e.* the wind) and took it away outside.

LINE 8. The lily, enraged at this, got up with a sword in order to take revenge, and how well has it taken its stand!

LINE 9. The lily got up, because it was independent: what has happened to the bud, that it has become proud?

LINE 10. As the morning breeze has long been the intimate companion of the bud, the latter did not become fresh until it drew breath from it (*i. e.* from the morning breeze).

LINE 11. (It is strange that) the breeze should be the friend of the rose, and the latter should be insolent towards it: the garment of foliage on hundreds of branches is due to it (*i. e.* the morning breeze).

LINE 12. The wind sifted all the dust of the earth: whatever gold it found it placed in the leaves of the centfoil.

LINE 13. As the load of gold became past all bearing, the skirt of the centfoil was rent into a hundred pieces.

LINE 14. The garment of the rose is rent in pieces on its body: the bud has tied a knot on its skirt.

NOTE. Vide explanation to line 36 of the preceding poem on page 10. The poet uses the same words here as he did in praise of the autumn. The same effect is represented as having been produced by two different causes. In autumn the garment of the rose is torn by the autumnal wind, and in spring by contact with thorns after the rose has blossomed.

LINE 15. Out of generosity, the rose gives away gold to every one who asks for it, but it does not set right its own garment (which has become torn by thorns).

LINE 16. Although the navel-like jessamine rubbed musk for itself (*i. e.* perfumed itself), the breeze assumed a deer's swiftness of foot and carried its perfume away.

LINE 17. The breeze (*i. e.* the autumnal wind) which used to break off leaves from the branches: how nicely it (*i. e.* the spring breeze) has again fixed the leaves on those branches!

LINE 18. The cypress-tree is throwing a shade on (*i. e.* protecting) the fallen (*i. e.* the flowers growing at its foot): like the Independent, it is straightforward with every one.

LINE 19. Although the breeze brought down whatever it wished from other trees, yet it dealt fairly with (*i. e.* made no interference in the case of) the cypress-tree.

LINE 20. The fresh Narcissus became thoroughly bright-eyed: its eye was astonished before the *Khairu* (a kind of violet).

EXPLANATION. That is, the violet became so beautiful and heart-ravishing by the influence of the spring, that the Narcissus was wonder-struck at the sight of it.

LINE 21. When (the Narcissus) secretly made a sign with its eye to the jessamine, it did not hide its eyes from any one but the wind.

LINE 22. The verdure was such that it encompassed the world: one cannot take away his eye from the Narcissus (on account of its beauty).

LINE 23. The world has correctly read the page of the preface of luxury from the pages of the red flower.

LINE 24. The blood which dropped from the delicate-minded rose, became a mole for the ill-disciplined tulip.

EXPLANATION. The beauty of this line is that the tulip has naturally a black spot in it.

LINE 25. When the red flower thought of the wind, its blood began to boil by (*i. e.* on remembering) the injury (it received) from the wind.

LINE 26. The branch of the wild rose, whose flowers are fresh, its head is more bent than the handle of a jug.

LINE 27. The rose has made lumps of light out of sugar candy: the cloud has poured the water of life into it.

EXPLANATION. That is, the rose has resembled a lump of sugar in appearance. *Kutá* means a lump of sugar crystallized in an earthen pan.

LINE 28. The garden, owing to (the possession of) every bud, had become the owner of lumps of sugar: the revolution of the heavens had become a potter on account of the fresh flowers which it produced.

EXPLANATION. The seasons are produced by the revolution of the heavens, and it is for this reason that their revolution, which has produced spring and fresh flowers, is likened to a potter.

LINE 29. The wind entered the lump of sugar (*i. e.* the bud) and opened it, although the lump could not contain the wind.

LINE 30. The Indian white rose prided itself on its beautiful face: the nightingale and the turtle-dove were hovering about it.

LINE 31. The bud was reciting the *Fatihá* in the morning: the Narcissus was learning the lesson of flowers and the science of vision.

EXPLANATION. The *Fatihá* is the first Chapter of the Korán, which is read with a view to get rid of difficulties. The meaning here is that the bud was opening out itself in the morning, and the Narcissus was viewing flowers, which are plentiful in spring.

LINE 32. The leaves of the flowers, collected together, formed a shield against grief for the sweet basil.

LINE 33. The dew-drop on the jessamine looked as if there were the Moon and the Pleiades on the earth.

EXPLANATION. In this line the jessamine is compared to the Moon, and dew-drops to the Pleiades.

LINE 34. The rose beamed friendship from the whole of its face: it had become acquainted with the whole forest.

LINE 35. The (red) tulip looked as if it had set fire to the stone (*i. e.* mountain): its black spot was its Hindu fire-worshipper (or, according to another reading, the Hindu fire-worshipper was consumed with envy at the fire).

LINE 36. The *Gurbá Bed*, with its red and white flowers, had become a civet among the *Bed Mushk* trees.

EXPLANATION. The *Gurbá Bed* is said by some people to be a kind of *Bed Mushk* tree. The civet is a kind of cat whose tail when rubbed against the ground produces fragrance. The meaning is that among the *Bed Mushk* trees, that variety called the *Gurbá Bed* had become more fragrant than any other. See also explanation to line 32 of the preceding poem on page 10.

LINE 37. The water was trembling from the effects of the wind, because the willow was casting its shade on it.

EXPLANATION. The branches of a willow tree are very slender, and are therefore violently agitated by the slightest breeze. The water looked trembling by the moving shadows of the branches falling on it.

LINE 38. The willow (owing to the shadow of its branches) appeared as if it had drawn swords at its base: and the shadow was rent by them in several places.

EXPLANATION. The branches of a willow-tree are far apart, so that they cast disconnected shadows on the ground.

LINE 39. The water which had been turned to iron by the heavens, that iron became water by the heat of the sun.

LINE 40. The water on account of the (abundance of) water lilies was buried in shields: on its shields bubbles looked like silvery domes.

LINE 41. The curled ringlets (*i. e.* the branches) of the spikenard opened out: the hand of the box-tree had become their comber (*i. e.* it combed their hair).

EXPLANATION. The leaves of the box-tree resemble a human hand, and its wood is used for making combs.

LINE 42. Every dignified (*i. e.* beautiful) rose which the garden produces, the majority of them belong to India.

LINE 43. These Indian roses, which have adorned the flower-garden, do not grow in Khorásán, not even, in fact, in the world.

LINE 44. The *Keorá* with the leaves looked like white silver : the aloe, being consumed (*i. e.* envious) by the sight of it, has become like *Bel Mushk* (*i. e.* black).

EXPLANATION. The *Keorá* is an odoriferous flower from which a fragrant essence is produced, which is called by the same name.

LINE 45. Every dignified (*i. e.* beautiful) rose, which was fresh, emitted no other odour than that of freshness.

LINE 46. The extraordinary quality about this flower (*i. e.* the *Keorá*) is that, having regard to the freshness of its brain, it emitted a wonderful odour both to land and sea.

LINE 47. When its scented (particles of) air settle in clothes, they will outlast even the clothes themselves.

LINE 48. The fragrant Indian white rose, from which rose-water is extracted, has become full of water on all sides.

LINE 49. There is one *Bel* flower, and ten (*i. e.* many) other flowers within it : one flower comes out of another, and a third from that (and so on).

LINE 50. Owing to plentitude of flowers, its (*i. e.* the *Bel's*) heart became gladdened : the black spot in the heart of the tulip is caused by the perspiration (*i. e.* juice) of it (*i. e.* the *Bel*).

EXPLANATION. This means that the black spot in the heart of the tulip is due to envy at the juice of the *Bel* flower.

LINE 51. The *Molsari* flower, though small, is exalted on account of its excellence : the high and the low take a share of its excellence (*i. e.* derive advantage from it).

LINE 52. Whoever has (once) inhaled its odour into his brain, how can he tolerate the smell of any other flower ?

LINE 53. The red flowers of the *Pallá* tree have opened out their hand : they (*i. e.* the flowers) looked like the nails of a fierce lion dipped in blood.

EXPLANATION. *Pallá* is a tree the leaves of which are like the human hand, and the flowers of which resemble a lion's claws.

LINE 54. No. I am wrong. It is a navel (of the musk-deer), but it is half unripe : a portion of it consists of musk, and the rest is all blood.

LINE 55. The *Chand* (a kind of flower), not only in this country but also in Turkey and Russia, collects on (*i. e.* decorates) the head of a bridegroom.

LINE 56. Who in the world has seen so admirable a flower as the *Chambá* (a kind of flower) is ? It is a mine of emeralds, from which gold is yielded.

LINE 57. There is no room in the garden on account of the *Jai* flowers: the birds are wrangling to get a place (in the garden).

LINE 58. Whoever went to the garden for a rose, obtained the kingdom of the world, if he found a place.

LINE 59. The mustard field has yielded flowers of a yellow colour: the flower has lent to the ground the colour of gold (*i. e.* yellow colour).

EXPLANATION. The mustard flower is of a yellow colour.

LINE 60. The green blades of its (*i. e.* mustard) fields are waving everywhere in the desert: the entire desert has become full of golden (*i. e.* yellow) flowers.

LINE 61. The breast-resembling bud has produced the milk of its dew-drops: the birds are crying like infants (for the milk).

EXPLANATION. The bud is here compared to a female breast, and the dew-drops which settle on it are likened to milk. The birds are represented to be crying in order to get to the flowers.

LINE 62. The crow has departed from the fresh flower-gardens: the owl is also the hooting companion of the crow.

EXPLANATION. The word *Zigh*, besides meaning a crow, is also the name of a note in music. The meaning is that the crow and the owl have both departed from the flourishing gardens of spring.

LINE 63. The gay *shárah* (a talking bird) returned to the flower-garden: it looked with an eye of fondness on the silken garment of the red flower.

LINE 64. The mirth-intoxicated nightingale has, by means of the poem which it has recited (*i. e.* sung), left the closed bud mouth-opened (*i. e.* in a blossomed state).

LINE 65. Owing to the cup of the tulip, which the turtle-dove has tasted, the latter has pawned its necklace (*i. e.* ring round the neck), and obtained gold from the rose.

LINE 66. The feet of the partridge, when it passed over the mountain tulip, became like its beak red with blood (*i. e.* of the tulip).

LINE 67. By reason of the verse styled *Hab Li*, which the woodpecker recited, it placed the crown of Solomon on its head.

EXPLANATION. The verse here alluded to is a verse in the Korán, and means:—"O God! Bestow on me such a country as was never bestowed on any one before." It was a prayer offered to God by Solomon, and was granted.

LINE 68. When the sweet-voiced parrot began to chirp, the utterance of birds communicated good news (of the approach of spring) to it.

LINE 69. The dove was talking (*i. e.* singing) according to the rules of speech (*i. e.* music): it always sang about the Unity of its Maker (*i. e.* God).

LINE 70. Fragrance had become the guide of the soul to the flower-garden: the nightingale had become the highway robber of lovers.

LINE 71. The King in this (*i. e.* spring) season had given himself up to luxury: he was enjoying himself with the rose and the nightingale.

LINE 72. The wine entered the branch, and went into the rose, and the flask became a nightingale from the (gurgling) sound of it.

EXPLANATION. In this line "branch" means the cup, and "rose" means the face of the King. The meaning is that the wine, having been drunk from the cup, flushed the King's face. The flask is likened to a nightingale on account of the sweet gurgling sound it produces when the wine is poured.

LINE 73. The nightingale-voiced minstrel was intoxicated with melody: the following ode of his had enraptured many a heart.

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### AN ODE.

LINE 1. The spring came, and the flower-gardens and tulip-beds looked lovely: these are very pleasant times; may the days of spring be also pleasant!

LINE 2. In the garden, in this season (*i. e.* spring), along with the melody of the nightingale, the intoxication is delightful, the wine is delightful, and the after-effects of it are delightful.

LINE 3. I, and the minstrel, and the wine, and my beloved, are together: the cup is delightful under the shade of a branch of the poplar tree.

LINE 4. O breeze! don't be lazy, and go towards my beloved: make me happy by the presence of that sweetheart.

LINE 5. Don't say anything else to her, but only this that in the flower-garden the verdure is lovely, the water is lovely, and the stream is lovely.

LINE 6. If she should please you with words, and tell you to return: bring her forward, and fetch her here; don't be pleased (*i. e.* influenced by her words).

LINE 7. If you see that she is intoxicated, don't let her sleep: just as she is intoxicated, bring her to me in that happy state.

LINE 8. I, who am intoxicated, am her best lover, because that sweetheart is delightfully happy, and intoxicated, and clever.

LINE 9. The cypress-tree on foot looks beautiful in the flower-garden: but that cypress of mine (*i. e.* my sweetheart) looks beautiful whether on foot or on horseback.

LINE 10. It looks lovely on her part to turn away her face in anger at the time of blandishments; and on the part of the broken-hearted Khusrô, cries and lamentations are becoming.

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# IN PRAISE OF THE SUMMER SEASON, AND THE DEPARTURE OF THE KING WITH A CLOUD OVER HIS HEAD, AND THE BREEZE RUNNING AFTER HIM.

LINE 1, 2. When the Sun made his dwelling place in Gemini, he entered that dwelling (*i. e.* the sign Gemini), and took up his abode in it: in that principal resting-place of Mercury (*i. e.* the sign Gemini), on account of the visit of the Sun, Mercury has been burnt by his heat.

LINE 3. The air of Gemini became (heated like) fire by the Sun: it burnt up the whole world from the earth as far as the heavens.

LINE 4. The Sky, which is the furbisher of the sword of the Sun, has, by means of its Gemini, girded its doublefaced waist.

EXPLANATION. The sign Gemini is represented by twins having a common waist.

LINE 5. The house of linen cloth (*i. e.* a tent), on account of its cold and moisture, has become more dignified than the halo of the Moon.

LINE 6. The unkind star of the Sky (*i. e.* the Sun) was hot (*i. e.* energetic) in its revenge: the Sun of the Sky was hot (*i. e.* shedding much heat) upon the earth.

LINE 7. The sun, by means of Gemini from both its faces, was addicted to (shedding great) heat: whoever is doublefaced (*i. e.* a hypocrite) comes to grief.

LINE 8. At every breath that the morning took every moment, the fire of the Sun produced its effect on the world.

LINE 9. The dagger with which the Sun dealt blows which were sustained by the shade, produced many a rent in the shield-like shade.

EXPLANATION. In this line the rays of the Sun are likened to a dagger. The meaning is that the rays of the Sun falling on trees produce patches of sunshine in the shadows.

LINE 10. In those rents traces of fire were to be found: the Sky rained fire on every rent.

LINE 11. As the day enveloped the world in its light, the figure of night could not be seen except in a dream.

EXPLANATION. The meaning is that in the summer the day had become very long, and the night exceedingly short.

LINE 12. The morning, owing to the anger of the night-worshipper (*i. e.* the bat), was searching for the night with a lamp (of the Sun) in its hand.

LINE 13. The Sun was beaming on account of his own heat: his burning sunshine had heated the world.

LINE 14. The night was in decline like the day of the month of *Dai* (a winter month) : the day was long like the nights of winter.

LINE 15. To eternity the day was like a year (or, according to another reading, the day was of long duration like a year) : after it began to decline, its duration seemed to have increased (contrary to ordinary experience).

LINE 16. The intense heat of the sun showed itself even from the (early) morning : darkness (*i. e.* the night) was fighting with the blue paper (*i. e.* the Sky).

EXPLANATION. The change of season occurs by the revolution of the heavens. The meaning is that the night having been made short by the summer, was quarrelling with the Sky about it.

LINE 17. The people were resorting to the protection of shade (*i. e.* shady places) : the shade was itself hastening to seek the protection of trees.

LINE 18. The people were betaking themselves towards the shade (*i. e.* shady places) : the shadow was running after the people.

LINE 19. As the shade had become black by intense heat, it rapidly threw itself into a well (to cool itself).

LINE 20, 21. The people desired to find a place in the protection of their own shadows, in order to cool their own heat : but owing to the heat of the bright Sky, the shadows of the bodies of the people disappeared from the ground.

LINE 22. In the world the air has become so hot that the (mere) pronouncing of the word " fire " burns the tongue.

LINE 23. Blood has become diseased in the veins of persons : after turning to perspiration, it has oozed out of the skin..

LINE 24. The foot of the wayfarer, in his hot and long journey, has become full of (little) domes with blisters, like bread baked in an oven.

LINE 25. By the heat of the Sun, which was again in its full vigour, the deer of the forest became the deer of the dining table (*i. e.* was roasted by the heat of the Sun).

LINE 26. The vegetation, owing to intense dryness, and for want of a single draught of the life-giving water (*i. e.* rain), had become (hard) like wood.

LINE 27. The pearl-besprinkled (*i. e.* dewy) and emerald-like (*i. e.* green) verdure has become dry grass : in fact it has turned to amber (*i. e.* become yellow).

LINE 28. The body of the rose has dried up (*i. e.* withered) by the troubles of the (hot) winds (of summer) : may God never afflict any one's body with erysipelas.



LINE 29. The tulip has, by reason of dryness (of the atmosphere), become black like musk: the blood turns black after the fashion of a dry field (by the heat).

LINE 30. The stone (*i. e.* flint) which used to produce fire, seemed to be lying in fire by reason of (the intense heat of) the Sun.

LINE 31. Every one had a fan in his hand, but its breeze was of no avail to any one.

LINE 32. The fan, by means of a wonderful talisman, found (or, according to another reading, wove) a net: it ensnared the swift breeze in that net.

LINE 33. The fan is the root of that tree (*i. e.* the palm tree), which had given its fruit to Mary: its Jesus-like breath had even reached the soul.

EXPLANATION. It is said that, at the time of the birth of Christ, the Virgin Mary went under a dried palm-tree, which became green by miraculous influence, and yielded dates for her. The breeze of the fan is here likened to the breath of Christ, because it infuses life into men who become weary by intense heat.

LINE 34. The hot breeze was over the head of every fruitful tree: its heat brought about ripeness in the fruit.

LINE 35. Over the head of every fruitful tree, owing to the heat of the month of *Tamoz* (a summer month according to the Turkish calendar), the birds were eating the ripe fruit, and burning (*i. e.* discarding) the raw fruit.

EXPLANATION. The meaning is that the birds had taken shelter under the shady boughs of trees from the heat of the Sun.

LINE 36. By reason of the heat of the Sun, which had the effect of ripening fruit, the nightingale and the sparrow were engaged in eating fruit.

LINE 37. The leaves of the trees had dried up on the branches (owing to intense heat): fresh fruits were plentiful in the garden.

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## IN PRAISE OF THE NEW PALACE AND THE NEW CITY BUILT ON THE RIVER BANK, THE ARCH OF THE PALACE RESEMBLING A BED OF VERDURE.

LINE 1. I do not call it a palace; it is in fact an extensive Paradise: the *Tubá* has swept its gate with its own branch.

EXPLANATION. *Tubá* is a tree in Paradise, the fruit of which is said to be most delicious. The trunk of this tree is said to be in Mahomet's palace in Paradise, and a branch of it in the mansion of every true believer there. The number of its leaves corresponds to the number of human beings on earth, each leaf representing one individual. The peculiarity of this tree is that whatever a Mahomedan in Paradise may desire from it, is at once supplied to him by the tree, even if it were flesh.

LINE 2. Its gate is equal (in loveliness) to the eight heavens : its top is as high as the seven skies.

LINE 3. Its white roof has rubbed its head against the Sky : its whiteness has produced its effect on the Sun.

LINE 4. When the Moon placed its foot on its roof (*i. e.* the roof of the palace), she reeled (on account of its great height) and fell down on the ground.

LINE 5. The Sun went inside its gate : he dedicated his sky-illuminating face to its floor.

LINE 6. The wind has swept away the rubbish from its doors and walls : it said that it knew not (*i. e.* cared not about) any other door and wall.

LINE 7. The Moon sought admittance into its window : the latter did not at all allow her to find her way in.

LINE 8. The creaking sound of the opening of its gate has forthwith reached even as far as *Darband* and *Darwázú*.

EXPLANATION. *Darband* is the name of a fortress on the Caspian Sea, and *Darwázú* is a fortress in Turkey.

LINE 9. It has tied both worlds to the door of its audience hall : the nine forts (*i. e.* skies) are the bolt of its door.

EXPLANATION. The nine skies here mean the ordinary seven skies, and *Kursi* the crystalline heaven, and *'Arsh* the ninth or Empyrean heaven, which is supposed to be the throne of God.

LINE 10. By the dignity of its exalted position, its staircase has reached the Sky step by step.

LINE 11. The frame of the Sky is equal to its brick : the brick of the earth (*i. e.* the earth itself) is not larger than the mould (of its brick).

LINE 12. On account of the transparent lime, its brick has turned into a mirror : Paradise has seen its reflection in it.

LINE 13. Whatever a young man sees in a mirror, an old man sees the very same thing in that brick.

EXPLANATION. The meaning is that although an old man is weak-sighted, yet he could see through the bricks of that palace as clearly as a young man, whose sight is powerful, sees through a mirror.

LINE 14. Whatever the painter has drawn on one side (*i. e.* wall), its reflection appeared on the other (*i. e.* the opposite) wall.

LINE 15. By reason of its polish, it has no need of portrait-painting : the reflection of human figures is largely visible on it (*i. e.* its walls).

LINE 16. Its dignified portrait-painting has excelled the air (in beauty) : it has styled the plank of its roof by the name of the Sky.

EXPLANATION. The meaning is that what seems to us to be the Sky is merely the roof of the palace.

LINE 17. The evil eye of the people has been pierced by many arrows from every quiver in that magnificent palace.

LINE 18. The drop of rain does not fall on that roof with force (on account of its nearness to the clouds) : the clouds run away from its eaves (through fear of colliding with them).

LINE 19. The appearance of its pillar, at the place where it is set, is like the pillar of the *Iram* palace.

NOTE. For the meaning of *Iram*, see explanation to lines 32, 33 at page 8 of Part I.

LINE 20. When the sweeper swept the dust of that palace, every one made the twig (of the broom) into a style for applying antimony.

LINE 21. It is a unique bride, adorned and beautified : she has procured herself a mirror out of the flowing stream.

LINE 22. When the river Jamna thought of this palace, it showed itself (*i. e.* was reflected) beneath the surface of the flowing water.

LINE 23. They (*i. e.* the palace and the river) are like two mirrors placed opposite each other : owing to polish, the water was reflected by the palace, and the palace was reflected by the water.

LINE 24. Even reflection cannot produce its parallel, however much it may move its head up and down (*i. e.* exert itself).

LINE 25. Its lofty arch mated itself with the Sky : the Sky secretly became pregnant by it.

LINE 26. The pinnacle of its arch, on account of its long tongue, mentioned secret things to the Sky.

EXPLANATION. The meaning is that the pinnacle is so high that it was able to whisper secrets to the Sky.

LINE 27. Its white stone, which has gone up as high as the Sky, has come from Mehr (a town in India), and has reached as far as the Sun.

LINE 28. On one side of it there is a garden, and on the other side water (*i. e.* the river Jamna) : on either side the garden and the water are sporting with each other.

LINE 29. The water (*i. e.* the things in it) feels ashamed before the garden : the garden (*i. e.* its contents) feels ashamed before the water.

EXPLANATION. That is, the water and the garden each consider the other more beautiful than itself.

LINE 30. The branches (of trees) have found their way to every chamber: the place of audience (*i. e.* the chamber) has become a place of fruits (*i. e.* full of fruits).

NOTE—This line brings to one's recollection the description of the tree *Tubá*, for which see explanation to line 1 of this poem on page 21.

LINE 31. When the King seated himself in that highest Paradise (*i. e.* the palace), he, glad and cheerful, turned his attention towards enjoying himself.

LINE 32. His gold-scattering hand was open: he filled the hands of the wine-drinkers with gold.

LINE 33. The wine-drinkers once more arranged themselves in a row: the red wine began to sparkle in the hand.

LINE 34. The musician had driven away patience from the breasts of the people (*i. e.* had made them restless by his music) the flow of music from his hand was like rain from the clouds.

LINE 35. As it (*i. e.* the string of the musical instrument) was lost in ecstasy by its own notes, it let its secret out of the veil.

EXPLANATION. *Purdá* (veil) is also the name of a musical note, and the meaning is that the string, being lost in ecstasy, was giving out sweet notes.

LINE 36. The harp was showing humility by its head bent down: the flute had brought the air of vanity into its head.

LINE 37. The plectrum, which resembled the beak of a duck, was vibrating the string and the harp: it was producing the voice of a partridge and a crane.

EXPLANATION. *Chakhtuk*, a small partridge, is also a note in music.

LINE 38. The little bird and a hundred other birds were uttering (melodious) tones: the sparrow was lording it over all the other birds.

EXPLANATION. The *Murghak* (little bird) and the hundred other birds are here intended to refer to the various musical instruments which were being played. *Kunjáshk* (a sparrow) is also a kind of wood. The meaning is that the various instruments were being played with a bow made of *Kunjáshk* wood.

LINE 39. The sea-resembling (*i. e.* generous) hand of the King, during this music of the flute and the carousal, was in motion like a river.

LINE 40. If the hand of a companion caught up a sheet of paper (to write the King's praise), he found the paper-glazing shell surrounded with pearls (bestowed by the King).

LINE 41. When the harp of the musician began to give forth notes, the fibres of the heart began to vibrate thereby.

LINE 42. Behind the King, the form of every recipient of bounties had, by the King's generosity, become (bent) like a crescent.

LINE 43. As the hand of the King has lavishly bestowed treasure, the world has no room left for any more treasure.

LINE 44. He (*i. e.* the King) passed the entire season of the month of *Dai* in luxurious enjoyment: he kept his festive gathering warm with the fire of wine.

LINE 45. May he be always happy and the attainer of his desires: may no one else have power over him except the cup (of wine)!

LINE 46. May the Moon be the leader of the front horse of his resolution: may Venus be the musician of his festive gatherings!

LINE 47. May the whole world seek to remain loyal to him: may the heart of Khusrô be the singer of his praises!

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# SHAH NAMA.

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## LIFE OF THE AUTHOR.

Abul Kásam Hasan, the son of Sharaf Shah, was a famous Persian poet, whose poetical title was Firdousi. This epic poem called the Sháh Námá, written by him by order of Sultan Mahmúd of Ghazni, is justly celebrated. It contains the legendary annals of the ancient Kings of Persia, from the reign of the first King, Kaiomurs, to the death of Yezdijard III, the last monarch of the Sasanian race. It was written in 30 years, and contains 60,000 verses. The portion which was written first was the battle between Zohák and Faridún. This attracted the attention of Sultan Mahmúd of Ghazni, who invited him to his Court, and promised him a thousand pieces of gold for every thousand verses. At first he wrote 1,000 verses and sent them to the King, and received a thousand pieces of gold in return. When the 60,000 verses were completed in 30 years, the poet sent them to the King. But the King, being influenced by the poet's enemies, sent him only 60,000 *dirams* of silver, which the poet distributed among the attendants of the bath in which he was bathing at the time. He then wrote a satire full of stinging invective; and when the King some time after sent him 60,000 pieces of gold and a robe of honor, it was too late, for the poet was dead. He was born at Tús, his native place, and died at the same place in the year 1020 A. D.=416 A. H. Sháh Námá literally means a history of Kings, or a big book. The word Sháh means King, and sometimes it is used as a prefix implying voluminousness.

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### METRE.

The metre of the whole of the Sháh Námá is *Mutakárab Musamman Mahzíf' or Maksúr*, and runs thus:—

*Fu'úlun Fa'úlun Fa'úlun Fu'úl.*

## AN ACCOUNT OF THE COLLECTION OF THE SHAH NAMA.

LINE 1. What I am now about to say, has been said (before) by all (*i. e.* many) people: the fruit of the garden of wisdom has been gathered by all.

LINES 2, 3. If I cannot find a place on the fruitful tree (of fame), because I have not the skill to ascend it: still any one who gets under a lofty palm-tree, is protected from trouble by its shade,

LINES 4, 5. Perhaps I may be able to find a place on a branch of that shady cypress-tree : so that, by means of this famous history of Kings, I may perpetuate my memory in the world.

LINE 6. Do not regard this as a falsehood or a fiction : do not imagine that the same system obtains always in the world.

EXPLANATION. This means either that one should not imagine that what the poet has written is fiction, just because what others wrote before him was fiction : or that one should not imagine any thing written in this book to be false, just because it may seem impossible according to present experience.

LINE 7. Whatever there is in this book is in consonance with reason, though it has been expressed by way of suggestive hints and implications.

LINE 8. There was a book of ancient times, in which a number of stories had been put together.

LINE 9. That book was in circulation among all men of wisdom : every wise man had derived profit from it.

LINE 10. There was a hero descended from a village chief, who was brave, respectable, wise, and generous.

LINE 11. He was a seeker after (the history of) ancient times : he searched out all past events.

LINE 12. He consulted the aged sages of every clime, and collected together (the materials of) this book.

LINES 13, 14, 15. He asked them about the Kings descended from the Kiani race, and about those blessed renowned heroes ; as to how, in the beginning, they managed the world (or as to what was in early times the condition of the world), which they have since left after being stripped of their dignity : and how the whole of their career of bravery came to a happy close.

LINE 16. Those sages, one by one, related to him the histories of Kings and of the Vicissitudes of time.

LINES 17, 18. When the hero heard the particulars from them, he laid the foundation of a celebrated book, which became so well known in the world that it has been admired by the high and the low.

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## AN ACCOUNT OF WHAT BEFELL DAKIKI POET.

LINES 1, 2. When from this collection the narrator related a large number of stories to every one ; then the world became charmed with those stories, all wise men and all men of truth.

LINES 3, 4. A young man came, a good speaker, eloquent of speech, good-humoured, and clear-minded : he said that he would versify this history, at which the minds of the people became gladdened.

LINE 5. His youth had for its companion (*i. e.* was addicted to) an evil habit: he was always at strife with bad men.

LINE 6. All of a sudden he was attacked by Death, which placed a black helmet on his head (*i. e.* killed him).

LINE 7. Owing to that evil habit, he lost his sweet life: his mind was not happy with the world for a single day.

LINE 8. All at once his (good) luck turned away from him: he was killed by the hand of a servant.

LINE 9. He composed a thousand verses about Gashtásap and Arjásap, and his career came to an end.

LINE 10. He died, and this book remained unrelated (*i. e.* unfinished); and thus his watchful luck was left in a state of sleep (*i. e.* his good luck came to an end).

LINE 11. O God! Forgive his sins, and exalt his dignity on the Day of Judgment.

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## ON THE VERSIFICATION OF THIS BOOK, AND A FRIEND'S ADVICE ON THE SUBJECT.

LINE 1. When my bright mind became grieved thereby (*i. e.* by the death of Dakiki) I turned my attention towards the throne of the King of the world (*i. e.* Sultan Mahmud).

LINE 2. In order that I may ask for this book; and (after taking it) from the library, render it in my own language.

LINE 3. I asked a great deal from every one: I was afraid of the Vicissitudes of time.

LINE 4. Perchance I may not be allowed ample time (*i. e.* live long enough to finish the book), and (this work) may have to be entrusted to some one else.

LINE 5. Another reason was that riches were not faithful to me (*i. e.* I was poor), and also that labour does not find purchasers (*i. e.* remains unappreciated).

LINE 6. The world was a place full of disturbances: it frowned on those who were in search of a livelihood.

LINE 7. In this way I kept the matter to myself for a time: I kept it concealed (from every one).

LINE 8. I did not see any one fit to be consulted about it, who would be my helper in this matter.

LINE 9. What is there in the world better than good speech (*i. e.* making excellent verses): it is admired by the high and the low.

LINE 10. If speech had not been ordained by God to be paramount, how could the Prophet have become our guide?



LINE 11. In the city I had a kind friend, who was hand-in-glove with me.

LINE 12. He said:—"This is an excellent idea of yours: perchance your foot may tread the path of righteousness (by means of it)."

EXPLANATION. The friend to whom the poet here alludes would seem to be Mohammed Lashukari.

LINE 13. "I will bring you this history which is written in *Pahlwi*, but see that you do not neglect it."

EXPLANATION. *Pahlwi* is the language of the ancient Persians.

LINE 14. "You are eloquent of speech and a young man: it will be becoming of you to compose verses in *Pahlwi*."

LINE 15. "Get ready and relate (*i. e.* versify) this history of Kings: seek for honour from great men by means of it."

LINE 16. When he brought this book to me, my darkened mind became illumined (*i. e.* I became glad).

## THE DEATH OF KAUKAUS, AND THE ACCESSION OF KAIKHUSRO TO THE THRONE.

LINE 1. When Káús was united to tranquillity of mind (*i. e.* when his end approached), he laid bare all the secrets of his heart before God.

LINE 2. He said:—"O Thou, Highest of all in the world! Thou art the Teacher of every virtue."

LINE 3. "From Thee alone have I obtained grandeur, and dignity, and good fortune, and exalted position, and valour, and the crown, and the throne."

LINE 4. "Thou hast not made any one so fortunate as myself in wealth, and the throne, and in fame."

LINE 5. "I desired of Thee that a hero (should be born in my family), who would gird up his loins to avenge (the death of) Siyáwash."

EXPLANATION. Siyáwash was the son of Káús. His services not having been appreciated by his father, he in disgust went over to Afrásiáb. Afrásiáb first gave his daughter to him in marriage, but afterwards had him put to death with great cruelty. Kaikhusro, the son of Siyáwash by Afrásiáb's daughter, avenged his father's death.

LINE 6. "I beheld a grandson who was as dear to me as my world-seeing eye: he took on himself my desire for revenge as if it was his own."

LINE 7. "He is a world-conqueror, possessed of dignity, a stalwart form, and wisdom: he surpasses himself above all the Kings of the world."

LINES 8, 9. "When one hundred and fifty years of my life have passed, and the black hair of my head has become (white) like camphor, and my cypress-like upright form has become (bent) like a bow: it will not weigh on my mind if my career comes to an end."

LINE 10. Since the above, a long time had not passed, when his name remained a memorial in the world (*i. e.* he himself died and left his name in the memories of men).

Another reading of line 10 is as follows:—Many men have not come into this world, from whom a name has remained as a memorial.

EXPLANATION. The meaning here is that only a few leave a good name behind them likely to be remembered.

LINE 11. The world-possessing Kaikhusro descended from his place, and sat down on the dismal earth.

LINE 12. Out of the Persians, whoever was a great man went on foot and without pomp and show (to condole with Kaikhusro).

LINE 13. The clothes of them all were black and blue: for two weeks they remained in mourning for the King.

LINE 14. For his mausoleum a house was made above it (*i. e.* his tomb) as high as ten rope-ladders.

LINES 15, 16. After that the officials of the King brought some black Damask silk and Turkish brocade: and having sprinkled aloes and camphor and musk on them, they wrapped up his withered body in them.

LINE 17. They placed an ivory throne under it (*i. e.* the body) and a crown of musk and camphor on its head.

LINE 18. When Kaikhusro moved away from that throne, they securely fastened the door of the sleeping place (*i. e.* the tomb).

LINE 19. No one beheld Kaikáús after that: he rested from envy and the battle-field.

LINE 20. This is the way of this temporary lodging-place (*i. e.* the world): you are not to remain in it for ever, (and therefore) do not grieve over it.

LINE 21. From the clutches of Death, neither a sage can escape, nor a warrior clad in a coat of mail and a helmet.

LINE 22. Whether we be Kings or agriculturists, our bedding will be dust, and our pillow will be a brick.

EXPLANATION. Among Mahomedans it is usual to place a brick under the head of a corpse at the time of burial.

LINES 23, 24. Remain in happiness, and seek for (the gratification of) all your desires: O seeker of fame! If you realize the desires of your heart, then imagine that the world is your enemy, the ground your bedding, and the grave your clothes.

Another reading of line 24 will be obtained by substituting for the words "O seeker of fame! If you realize the desires of your heart," the words "If you have realized the desires of your heart, then seek for fame."

LINE 25. The King kept up his grandfather's mourning for forty days, and remained aloof from mirth, and his crown and throne.

LINE 26. On the forty-first day, on the ivory throne, he placed that heart-cheering crown on his head.

LINE 27. The army assembled in the King's Court, and all the philosophers and great men with golden caps.

LINE 28. In the midst of happiness, they congratulated the King, and showered pearls on his crown.

### **KAIKHUSRO'S DISAFFECTION WITH THE WORLD, AND HIS CLOSING HIS AUDIENCE-CHAMBER AGAINST THE PEOPLE, AND HIS HUMILITY BEFORE GOD.**

LINE 1. The King's powerful mind became thoughtful on account of that (marvellous) work of God and that power (which the King had attained to).

EXPLANATION. By the work of God is meant His creating a man so powerful and dignified as the King.

LINES 2, 3, 4. He said to himself:—"I have totally cleared of the enemy every part of the inhabited clime from India and China up to Turkey, and also from Kháwarán to the gates of Bákhtar; as well as mountains, forests, the land, and the sea: and I have acquired governing power and a throne of sovereignty."

EXPLANATION. Kháwarán is the name of a city in the East, and Bákhtar means vulgarly the West.

LINE 5. "The world has become secure against evil thinkers, and a considerable part of my life has passed."

LINE 6. "I have received the fulfilment of all my desires from God, even though I turned my mind towards revenge (on my enemies)."

LINES 7, 8. "My mind ought not to become egotistical, or given to evil thinking or devilish ways; nor should I become an evil-doer like Zohák and Jam, or be placed in the same category with Tour and Salam."

EXPLANATION. Zohák, a tyrant of Persian mythology, overcame Jamshed, King of Persia, in a battle, and became the King of that country. He is said to have been of a very cruel and sanguinary disposition, and to have had two dreadful cancers on his shoulders, which the Persian fabulists have changed into snakes, whose hunger nothing could appease but the brains of human beings. Two of his subjects were slain daily to furnish the horrid meal, till the manly indignation of Káwá, a blacksmith of Isfahán, relieved the empire from this tyrant, and raised Faridún, a prince of the Peshdádíán dynasty, to the throne.

Jam or Jamshed was the son of Tahnurs, and the fourth King of the Peshdádíán dynasty. He proclaimed himself to be God, and his country was invaded by Zohák. He then fled, and was eventually put to death in a very cruel manner. His cup called Jám-i-Jamshed or Jám-i-Jam was wondrous. A hundred marvellous stories are told of this celebrated cup, which used to dazzle all who looked into it, and has often been employed by the poets to furnish a simile for a bright eye.

Tour and Salám were the two eldest sons of Faridún, King of Persia. His third son was Iráj. Faridún divided his kingdom among his three sons, but Tour and Salám, being displeased that Persia, the fairest of lands in the seat of royalty, should have been given to Iráj, their junior, combined to effect his ruin, and at last slew him and sent his head to Faridún. His death was eventually avenged by Manuchehr, his daughter's son.

LINE 9. "On one side (*i. e.* the father's side) I am descended from Káús, and on the other side (*i. e.* the mother's side) from (the Kings of) Turán, who were full of pride and feelings of revenge."

LINES 10, 11. "Like Káús and the sorcerer Afrásiáb, who even in his sleep never dreamt of any but crooked ways, I should not become at once ungrateful to God, and bring anxiety to my enlightened mind."

LINE 12. "If I resort to crooked or foolish ways, I will lose the grandeur of (*i. e.* bestowed on me by) God."

LINE 13. "After that I will pass through darkness (*i. e.* death), and my head and crown will become mixed with dust."

LINE 14. "A bad name will be left behind by me in the world, and I will also come to a bad end before God."

LINE 15. "This face and the colour of my cheeks will perish, and my bones will be concealed in the dust."

LINE 16. "My merit will be minimized, and ungratefulness will remain (*i. e.* I will be considered ungrateful), and my soul will remain in darkness in the next world."

LINE 17. "Some one else will take my crown and throne, and will trample on my dignity under his feet."

LINE 18. "A bad name will be left in memory of me, and the flowers of previous toils will turn into thorns."

LINES 19, 20, 21, 22, 23, 24. "Now that I have avenged my father; and adorned the world with excellence; and killed him who ought to have been killed, because he was addicted to crooked ways and harshness (*i. e.* disobedience) to the Holy God; and no place has been left in habitations and deserts which did not yield to the

authority of my sword; and the great men of the world are my inferiors, though they are possessors of a throne and crown; and God be thanked that He has, by the (favorable) movements of my star, given me dignity, and power, and splendour: the best thing now is that I should seek my way with honour before God."

LINES 25, 26. "Perchance, by reason of this good deed, the All-Powerful in the world (*i. e.* God) and the Sender into nothingness (*i. e.* God) may convey my soul to the abode of the good (*i. e.* heaven), when this crown and throne of Kai shall pass away."

LINE 27. "No one will attain to a greater name, and fulfilment of his desires, and greatness, and excellences, and comforts, and luxuries, than this (*i. e.* mine)."

LINES 28, 29. We have seen and heard the good and the evil, the apparent and the hidden, secrets of the world: whether one is an agriculturist or a King, he will ultimately encounter death.

LINES 30, 31. The King ordered the Usher that any one who came to the Court should be sent back at once and in a polite manner, and that he should behave courteously, and avoid harshness.

LINE 32. After having said this, he went towards the garden uttering cries of lamentation and with his girdle put off (*i. e.* having divested himself of his kingly pomp.)

LINE 33. For the purpose of Divine worship, he washed his head and body; and with the lamp of wisdom, he sought the way leading to God.

LINE 34. After that he put on a new and white garment, and approached (God) with humility, and with his mind full of hope.

LINE 35. He proceeded with a mirthful gait to the place of prayer, and disclosed his secrets to the Holy God.

LINES 36, 37, 38. Saying:—"O Thou, Who art higher than even a pure soul, and the Creator of fire, air, and earth! Keep me in Thy care, and grant me sufficient wisdom and the power of discerning between good and evil, that as long as I may live, I may humble myself before Thee, and increase the number of my good deeds."

LINE 39. "Forgive the sins which I have committed, and restrain my power of indulging in crooked ways."

LINE 40. "Turn away the evil of the world from my life, and also the efforts of the tempting devil."

LINE 41. "In order that, like Káús, Zohák, and Jam, evil ambition may not tyrannize over my soul."

LINES 42, 43. "When the door of righteousness is shut against me, and crooked ways and diminution (of good qualities) attain predominance over me; then turn away the power of the devil from me, so that my soul may not be ruined."

LINE 44. "Convey my soul to the abode of the good (*i. e.* heaven), and keep this my prayer in view."

LINE 45. For a whole week, day and night, he continued (his prayers): his body was there, but his mind was elsewhere (*i. e.* with God).

LINE 46. Till the end of the week, the King continued to shed tears, (so much so that) he could no longer sustain himself in the place of prayer.

LINE 47. On the eighth day, he came out of the place of prayer, and with a tottering gait he seated himself on the royal throne.

LINE 48. All the warriors of the Persian army became astonished at this act of the King.

LINE 49. Out of those distinguished warriors of the day of battle, every one of them had his own idea of the matter.

### THE NOBLES OF PERSIA INQUIRE FROM KAIKHUSRO THE CAUSE OF HIS CLOS- ING THE AUDIENCE-CHAMBER.

LINE 1. When the renowned King sat on the throne, the Usher came into the Court.

LINE 2. The King ordered the curtain to be lifted up, and the army to be permitted to enter the Court.

LINES 3, 4, 5. The horse-vanquishing warriors, possessing lion-like strength, and resembling Tus, Godarz, the brave Ges, Gurgin, Bezbán, the lion-like Rohan, Shaidus, Zanga of Sháwarán, Farebarz, and Gustaham, and other distinguished men, entered with shoes in their hands.

LINES 6, 7, 8, 9. When they saw (the King), and prostrated themselves before him, then they disclosed their secret (*i. e.* explained the cause of their interview), saying:—"O King, brave, dignified, exalted, master of the world, and lord of lords! From the time God created the world, suspended the firmament, and spread the earth like a carpet, no King like you ever sat on a throne of ivory. It is from you that the Sun and the Crown derive their radiance."

LINE 10. "You are the exalter of the coat of mail, the saddle and the horse; and the bestower of light on the auspicious *Azar Gashasp* (a temple of the Magi in Balkh)."

LINE 11. "You are not afraid of labouring hard ; and are not proud of your wealth. Your labour is directed towards other objects than the attainment of wealth."

LINE 12. "All of us warriors are your servants, and live only by the sight of you."

LINE 13. "You have consigned all your enemies to the dust : you no longer have cause to fear any one in the world."

LINE 14. "In every clime the army and treasure are yours : wherever you set your foot, you subdue that place."

LINE 15. "We do not know why your majesty's thoughts have become gloomy in these days."

LINE 16. "Yours are the days to enjoy the pleasures of this world, and not to become sorrowful, and fade away."

LINES 17, 18. "If your majesty is angry with us for any thing (said or done) by any of us, and we have committed a fault in giving you pain, tell us, so that we may make your heart glad, and besmear (the offender's) face with blood, and roast his heart on fire."

LINE 19. "If you have some secret enemy, tell us, O King of the world."

LINES 20, 21, 22. "All crown-wearers, who have been kings, considered the dignity of their throne and crown to depend upon this, that when they put the helmet of the brave on their heads, they must either cut off the heads (of their enemies), or lose their own heads (in the attempt). Tell us what your secret is, and seek a remedy for it from us."

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### KAIKHUSRO'S REPLY TO THE NOBLES OF PERSIA.

LINES 1, 2, 3. The estimable King answered in this wise :—"O law-abiding warriors ! I have no fear of any enemy in the world ; nor is my treasure scattered in places (*i. e.* lost) ; nor am I displeased with the work of the army ; nor is there an offender among you."

LINE 4. "When I took my father's revenge from the enemy, I adorned the world with justice and faith."

LINE 5. "In the world there is not a footstep of ground which has not read the inscription on the stone of my ring (*i. e.* which has not submitted to my rule)."

LINE 6. "You should put your swords into their sheaths (*i. e.* give up the idea of fighting), and replace the sword with a cup (*i. e.* indulge in luxuries)."

LINES 7, 8. "Instead of the sound of the bow, play the flute and the harp, accompanied with wine and luxuries; because we have finished what we ought to have done. We have cleared the world of the enemy."

LINE 9. "I stood for one week in the presence of God, full of thought and good intentions."

LINE 10. "I have a desire in my heart, which I ask the Creator of the world (to fulfil)."

LINE 11. "I will tell you clearly (what it is), if you will give me a reply and in the reply give me your auspicious counsel."

LINES 12, 13. "You should offer praises before God, and show humility for this success and happiness, in that He has given power (to men) to do good and evil. Praise is due to Him alone Who has shown (us) the way."

LINE 14. "After that, you should enjoy yourselves, and purify your souls of evil."

LINE 15. "Understand that these perishable heavens pay no regard either to him who is nourished, or to him who nourishes."

LINE 16. "They nourish the old and the young alike: it is from them that we find justice as well as oppression."

LINE 17. All the warriors came out from the presence of the King with their hearts shattered with grief.

LINES 18, 19. Then the King gave orders to the Usher:—"Sit behind the curtain of the Court, and do not admit any one to my presence, whether he be a stranger, or my relative."

LINE 20. At night he came to the place of worship, and opened his lips before the Just Ruler (*i. e.* God).

LINES 21, 22, 23. Saying:—"O Thou, Who art higher than Greatness, the Promoter of holiness and righteousness! When I pass away from this temporary abode (*i. e.* this world), be my guide to heaven, (in such a state) that my heart may not have been wrapped up in (*i. e.* addicted to) crooked ways, and my soul may have attained the place of men of enlightened minds."

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## THE BATTLE OF ALEXANDER'S ARMY WITH THE ARMY OF PORUS OF INDIA; THE DEATH OF PORUS BY THE HAND OF ALEXANDER; AND THE PLACING OF SORAG ON THE THRONE BY ALEXANDER.

LINE 1. When Alexander came near Porus, the army of the latter saw the army of the former from a distance.



LINE 2. From both sides arose a noise and the dust of battle, and brave knights came out (to engage in combat).

LINE 3. They set fire to the horses and Naphtha, and dispersed the army of Porus.

LINE 4. The black Naphtha became ignited with fire, whereby the army, which was of steel (*i. e.* clad in steel armour) was set in motion (*i. e.* fell into disorder).

LINE 5. When the elephants saw them running away, they ran with the army from their place with great speed.

LINE 6. When their trunks caught fire, the drivers were confounded thereby.

LINE 7. The whole of the Indian army beat a retreat, as well as the furious elephants with lofty necks.

LINE 8. Alexander pursued the army of the enemy like a fierce wind.

LINE 9. Insomuch that the colour of the atmosphere became blue: the troops had no place left to fight in.

LINE 10. The world-acquirer (*i. e.* Alexander), accompanied by Turks, halted between two mountains.

LINE 11. He sent night-guards to the roads in every direction: he wanted to protect his army from the enemy.

LINES 12, 13. When one end of the crown of the Sun made its appearance, and the world became like white crystal; the sound of the trumpet was heard, as also the sound of the flute, the corn-pipe, and the brazen drum.

LINE 14. The troops made ready their shields, and raised their spears as high as the clouds.

LINE 15. Alexander came between both ranks (of the armies) with a Turkish sword in his hand.

LINES 16, 17, 18. He sent a horseman to Porus, so that he may call out to him and tell him from a distance:—"Alexander has come in front of the army, and seeks the road for a sight of you (*i. e.* wants to see you). He wishes to say something, and to hear what you may say. If you be just, he will agree (to what you say)."

LINE 19. When Porus of India heard this from him, he advanced, and quickly came from the centre to the front of the troops.

LINE 20. Alexander said to him:—"O man of renown! Both the armies have become fatigued by the battle."

LINE 21. "Wild and rapacious animals are devouring the brains of men (*i. e.* killed in battle), and the shoes of horses have to go over bones (*i. e.* the bones of the slain are strewed in very large numbers)."

LINE 22. "We two are both brave and robust, and are two warriors possessed of eloquence and brains (*i. e.* reason)."

LINE 23. "Why should the armies be killed, if they can go back alive from the battle-field?"

LINE 24. "We should gird up our loins, and engage in (single) combat, if it is our desire to conquer a country."

LINE 25. "When one of us proves victorious, the army and the crown and throne will be left to him."

LINE 26. When Porus heard these words from the Turk (*i. e.* Alexander), he gladly agreed to enter into combat with him.

LINE 27. He found his body possessed of lion-like strength, and a dragon-like horse under him.

LINE 28. Alexander was on his horse (erect) like a pen, well-armed, nimble, and with a fierce horse (under him).

LINE 29. He said to him (Porus): "This is the (right) way and plan, that we should fight each other without the troops."

LINE 30. They both took two swords in their hands, and for a while went about between the two ranks.

LINES 31, 32. When Alexander saw the body of that furious elephant (*i. e.* Porus), with a mountain (*i. e.* a big horse) under him, and a dragon (*i. e.* a sword) in his hand, he was filled with dismay at (the idea of) fighting with him: he became sorrowful, and despaired of his life and body.

LINE 33. He went about with him in the battle-field: a noise arose from behind the troops.

LINE 34. The heart of Porus was filled with pain at that noise, which attracted his heart, eyes, and ears, in that direction.

LINE 35. Alexander came out of the dust-cloud like the wind: he struck a sharp sword on that valiant man.

LINE 36. He cut through his arm, head, and neck: his (*i. e.* Porus's) body fell from above (the horse) into the dust.

LINE 37. The head of the Turkish army went up to the Sky (*i. e.* was elated with pride and joy), and the warriors set out forthwith.

LINE 38. A drum of theirs (*i. e.* of the Turks) was made of the skin of a lion, the sound of which used to go above the clouds.

LINE 39. The sound of a trumpet and a drum was heard: the ground became of iron (with the shoes of horses), and the atmosphere became ebony (*i. e.* black with dust).

LINE 40. Thereupon the Hindu warriors having the same (distinguishing) mark, began to fight furiously.

LINES 41, 42. A noise (*i. e.* a voice) was heard from the jungle, saying:—"O righteous men, who are the treasure of the kingdom of India! The head of the Indian Porus is in the dust, and his elephant-like body is rent in pieces."

LINE 43. "What have you to fight for now, and why this sword fight, and so much delay (*i. e.* prolonged battle)?"

LINE 44. "Alexander is to you the same as Porus (was): you must now seek for strife and happiness from him (*i. e.* you must obey his orders)."

LINE 45. The warriors of India went away, and agreed to the above course.

LINE 46. They saw the head of Porus besmeared with blood and dust: his body totally rent with a sword.

LINE 47. A groan, with lamentations, was heard from the troops, and they threw down their weapons of warfare.

LINE 48. Full of pain (*i. e.* grief) they went before the *Kaisar* (*i. e.* Alexander): they went weeping and with dust on their heads.

LINE 49. Alexander gave them back their heavy weapons and promised them every thing conducing to their welfare.

LINE 50. Saying:—"If the Indian Porus has died, you should not consign your hearts to sorrow."

LINE 51. "I will bestow greater favours upon you (than Porus did), and will dispel all grief and fear from your hearts."

LINE 52. "I will bestow all his treasures (on you): his efforts (*i. e.* the treasures which his efforts have collected) are unlawful to my army."

LINE 53. "I will make all the Hindus wealthy, and will endeavour to make them possessors of good fortune and a crown."

LINE 54. From there he proceeded to the throne of Porus, full of grief and mourning (for Porus), and of joy and mirth (at his own success).

LINE 55. This is the way of this transitory abode, that you (O reader) will not remain in it for ever.

LINE 56. Whatever you have, use on yourself, and do not hoard it: when you have to toil, then what is the use of keeping it for any one else?

LINE 57. The *Kaisar* (*i. e.* Alexander) was on the throne (of Porus) for two months: he bestowed the whole of his (*i. e.* Porus's) treasure on the army.

LINES 58, 59. He gave the throne to a man of noble birth, whose name was Sorag, and who was a distinguished warrior of India ; and said to him :—" Never hoard up *dinárs* (*i. e.* money)."

LINES 60, 61. " Whatever comes to you, bestow it (on others), or use it on yourself : do not pride yourself on this transient crown and throne, because it is sometimes possessed by Alexander, and sometimes by Porus. Sometimes there is anger, and sometimes joy and mirth."

LINE 62. He bestowed *dirams* and *dinárs* on his (Porus's) army, and adorned (*i. e.* put in order) his country.

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# ODES SELECTED FROM DIWAN HAFIZ.

## LIFE OF THE AUTHOR.

Khwaja Shams-ud-din Mahomed was the most elegant lyric poet of Persia. He was born at Shiráz in the beginning of the fourteenth century. He was of a poetic turn of mind, and his language has been styled among the Mahomedans "*Lisán-ul-Ghaib*," or the language of mystery. His poetical name was Háfiz. The poems he wrote were mostly *Ghazals* or odes. He died in 1389 A. D. or 791 A. H. at Shiráz, and after his death a collection of 569 of his odes was made by Syad Kásim Anwar, entitled *Diwán Háfiz*. His odes are free from any mean or abject spirit, but are simple and dignified. A few of his poems may be understood in a literal sense, but in general they are figurative, and allude to the Súfí doctrines. He was so fond of metaphors that many of his zealous admirers have composed a dictionary of words in the language of the Súfis, in which figurative meanings are given to a great many words.

## ODE I.

### METRE.

The metre of this ode is *Ramal Musamman Makhbún Mahzúf* and runs as follows :—

•      *Fá'ilátun Fa'ilátun Fa'ilátun Fa'ilun.*

LINE 1. The freshness of the period of youth again belongs to the garden : the glad tidings of the rose have reached the sweet-voiced nightingale.

EXPLANATION. *Shabáb* (youth) refers to spring, and *Bostán* (garden) to the existence of the holy traveller. *Gul* (rose) means the true Beloved i. e. God, and *Bulbul* (nightingale) means the true lover, i. e. one who gave up the illusory love for women, and became the lover of God. The meaning is that the period of spring has arrived for the holy traveller, who is now in a state of *Bast* (expansion), in which he speaks of Divine mysteries. Also that the glad tidings of the True Beloved have reached the true lover.

LINE 2. O breeze ! If you again visit the youths of the flower-garden, convey respects from me to the cypress, the rose and the sweet basil.

EXPLANATION. *Sabá* (breeze) signifies the spiritual teacher : *Jawánún-i-chaman* (youths of the flower-garden) signify those who have gained access to the Court of God, i. e. the Prophet Mahomet and his followers. The cypress, the rose, and the basil also refer to those who have obtained access to the Court of God. The spiritual teacher is requested to convey the poet's respects to the Prophet and his followers, when he holds spiritual communion with them.

LINE 3. O Thou! Who hast taken up the bat of the pure ambergris to the Moon: send me not away, who am already bewildered, in a distracted state of mind.

EXPLANATION. *Máh* (moon) means the Light of Divine knowledge: *Chougán* (bat) signifies a ringlet, whose tangled curls are likened to the intricacies in which Divine knowledge is concealed. The meaning is that the Light of Divine knowledge has been concealed in intricacies and subtleties which bewilder the seeker of it. The poet's prayer is that the veil of intricacies may be removed, and he may be allowed a glimpse of Divine knowledge.

LINE 4. I am afraid of that class of people who laugh at dreg-drinkers (of the wine of the love for God): they will spend their faith for the tavern (of the wine of Divine love).

EXPLANATION. *Durd kash* (dreg-drinker) means a true lover. The meaning is that those who scoff at true lovers will in the end become captivated by the same love, and will have to give up their outward forms of religion in order to attain to it. The reference is to a verse in the Korán, which means that any one who criticises the act of another will himself fall into that very act before his death.

LINE 5. Be a friend of Godly men: for in the ark of Noah there is one made of dust, who does not care for the Deluge.

EXPLANATION. *Mardín-i-Khudá* (Godly men) refers to the Prophet Mahomet and his followers, or to a spiritual teacher. *Kisht-i-i-Núh* (the ark of Noah) signifies this world. *Kháki* (one made of dust) refers either to the Prophet or to a spiritual teacher. *Tufán* (Deluge) signifies the deluge of calamities in which this world is immersed. The meaning is that one should be the associate of the Prophet or a spiritual teacher, for it is they alone who can protect one from the troubles of this world.

LINE 6. Go out of the sphere of the Sky (*i. e.* renounce this world), and do not ask for bread in it: for this black cup (*i. e.* the Sky)-in the end kills its guest.

EXPLANATION. That is, renounce this world, and do not seek for rest in it, but become a lover of God; for the heavens kill those who are fond of the world.

LINE 7. If the wine-selling magian child displays such splendour, I will make my eye-lashes the sweeper of the door of the wine-tavern.

EXPLANATION. *Mugh-bacha* (magian child) may signify either the *Khalifá*, who gives the wine of spirituality to the lovers of God, or it may mean the manifestation of Divine glories. He is called the wine-seller, because a view of Divine glories makes the beholder enraptured. *Mai kháná* (wine-tavern) signifies love for God. The meaning is two-fold.

(1) If the *Khalifá*, who gives the wine of spirituality, displays such splendour, I will make my eye-lashes the sweeper of the door of his dwelling

(2) If the Divine glories show themselves in their splendour, I will make my eye-lashes the sweeper of the door of true love, *i. e.* I will remove the obstacles that lie in the way of true love.

LINE 8. If you be enamoured of the sphere of possibilities (*i. e.* this world), you will not become acquainted with one iota of the mysteries of existence.

LINE 9. He whose last sleeping-place consists of two handfuls of dust, say to him:—"What need have you to raise your palace as high as the skies?"

LINE 10. O my Moon of Canaan! The throne of Egypt belongs to you : it is now the time when you should bid adieu to this prison.

EXPLANATION. *Mah-i-kan'un* (Moon of Canaan) signifies the poet's heart, which is as much an object of love as Joseph of Canaan was on account of his beauty. *Masnad-i-Misir* (the throne of Egypt) signifies love for God. *Zindin* (prison) means the people of the world, the inhabitants of which are fond of illusory love. The poet in this line addresses his heart and says that as it has become the dwelling of Divine love, it is time for it to leave this world, i. e. the company of its inhabitants, who have given themselves up to love for women.

LINE 11. I do not know what mysteries Thou hast (concealed) in Thy ringlets, that Thou hast dishevelled the musk-diffusing side-locks.

EXPLANATION. *Zulf* (ringlet) signifies the attraction and pleasures of Divine love. *Gesh* (side-lock) may mean either the mind, or intricacies and subtleties. The meaning is two-fold.

(1) The poet is at a loss to find what charm God has concealed in the pleasures of Divine love, that it has taken away the peace of his mind.

(2) The poet does not know what mysteries there are in Divine love, that God has concealed it in so many intricacies and subtleties.

LINE 12. The land of freedom and the corner of contentment are a treasure which a King cannot attain to by means of the sword.

LINE 13. O Háfiz! Drink wine, and be profligate : be happy, but do not make the Korán a snare of deception like others.

EXPLANATION. *Mai* (wine) means Divine love, and *Rind* (profligacy) means the concealment of mysteries. The line means :—"O Háfiz! Be a lover of God, and conceal mysteries : grieve no one and be not grieved by any one, but, like worldly people, do not make the Korán an excuse for deceiving people."

## ODE II.

### METRE.

The metre of this ode is *Ramal Musaddas Mahzûf*, and runs thus :—

*Fa'ilátun Fa'ilátun Fa'ilun.*

LINE 1. O cup-bearer! Arise (*i. e.* be attentive to me), and give me the cup : drive away from me the woes of this world.

EXPLANATION. *Saki* (cup-bearer) stands for spiritual teacher, and *Jim* (cup) means the cup of the wine of Divine knowledge. The poet asks his spiritual teacher to give him the cup of the wine of Divine knowledge, and thereby free him from the troubles of this world.

LINE 2. Place the cup of wine in my palm, so that I may put off this darwesh habit of blue color from my head.

EXPLANATION. *Súghir-i-mai* (cup of wine) signifies either the message of death which is conveyed to the people of God, or Divine love, and *Kaf* (palm) means the heart. *Dalk-i-arzak-i-fám* (darwesh habit of blue color), means either the elemental body, or self-egotism. The meaning is two fold.

(1) The poet asks God to send him the message of death, so that his soul may escape from this elemental body and reach its object (*i. e.* God).

(2) The poet asks that Divine love be ingrained in his heart, so that he may be enabled to give up self-egotism.

LINE 3. Although in the opinion of the (worldly) wise, it is a disgrace (to be lost in Divine love), we do not desire (worldly) fame or name.

LINE 4. Give wine. How long will the passions of evil tendency remain in a disgraceful state by reason of this wind of vanity?

EXPLANATION. *Bâdâh* (wine) means the wine of Divine love. The poet asks for Divine love, so that he may get rid of worldly passions and pride.

LINE 5. The smoke of the sigh of my burning breast has produced its effects on the immature ones depressed in spirit.

EXPLANATION. That is, the smoke of the sigh of my breast, which is burning with Divine love, has affected worldly people, who are immature, because they know nothing of Divine love, and are depressed in spirit on account of the cares and anxieties of this world, or on account of worldly lusts.

LINE 6. Among the high and low, I do not see any one acquainted with the secrets of my enamoured heart.

LINE 7. My heart is glad (*i. e.* enamoured) of that Beloved (*i. e.* God), Who at once took away the peace of my mind.

LINE 8. He who saw that Cypress of silvery body (*i. e.* God, the truly Beloved), will never (wish to) see any other cypress in the flower-gardens.

EXPLANATION. This line may either be taken in the meaning indicated above, or the cypress may signify a worldly sweetheart, and the flower-garden the world.

LINE 9. You will have to pass away from this world; do not be grieved (at this) : eat and drink merrily, and pass your days happily.

LINE 10. O Hâfiz! Be patient day and night in your troubles (in fighting with your passions): eventually you will some day achieve your object.

### ODE III.

#### METRE.

The metre of this ode is *Ramal Musamman Mahzûf* or *Maksûr*, and runs thus:—

*Fâ'ilâtun Fâ'ilâtun Fâ'ilâtun Fâ'ilât.*

LINE 1. The outward-worshipping ascetic is not acquainted with the particulars about me : whatever he may say regarding me should not be the cause of annoyance.

EXPLANATION. An outward-worshipping ascetic is one who merely looks to outward forms, and does not understand the reality; whereas a true lover of God does not confine himself to outward forms. The poet therefore says that a true lover of God should not take offence at the criticisms of an outward-worshipping ascetic.

LINE 2. In this Path (of love), whatever befalls the holy traveller is to his advantage: O my heart! no one loses his road on the straight Highway (leading to God).



**EXPLANATION.** There are four stages which the holy traveller has to pass on his way to God, viz. *Sharia't* (Mahomedan law), *Tarikot* (Path), *Hakikat* (Truth), and *Már'sut* (Divine knowledge). *Sirát* is the name of a bridge over which people will have to pass on the Day of Judgment in order to get to heaven. It is finer than a hair, and sharper than a sword. The Path leading to God is called *Sirát* because it is as difficult to tread as it is to cross the said bridge. The poet means that one should not be daunted by the difficulties which he encounters on the Path leading to God.

**LINE 3.** In order to see how the game goes, I will move on my Pawn: the chess-board of profligates has no room for the King.

**EXPLANATION.** *Baizak* (Pawn) stands for humble efforts, and *Sháh* (King) signifies pride. *Rind* (Profligate) signifies lovers of God. The meaning is that we will go on making humble efforts and try our luck, for pride is of no avail to the lovers of God.

**LINE 4.** O God! What kind of indifference is this, and what kind of a just Ruler have we, that we have all these hidden wounds (*i. e.* cravings of the heart), and the power to sigh is not given to us?

**LINE 5.** What is this lofty roof (*i. e.* the Sky), smooth, and having many pictures? No wise man of the world is acquainted with this mystery (*i. e.* is able to solve it).

**LINE 6.** It would appear that our head accountant does not know accounts, for in this Royal signature, there is no trace of *Hasbatanu-li-láh*.

**EXPLANATION.** *Sáhib Diván* (head accountant) signifies the Beloved. *Tughrí* (Royal signature) means love-play. *Hasbatanu-li-láh* literally means for the sake of God, *i. e.* something given for the sake of God, or favour shown. The meaning is that it is customary with superiors to show some favor to their inferiors at the time of taking accounts, but our Beloved does not show any indulgence in this love-play.

**LINE 7.** Whoever wishes (to come), say (to him) "Come," and whoever wishes (to leave), say (to him) "Go." In this Court there is no hindrance, and no chamberlain or doorkeeper.

**EXPLANATION.** The meaning is that every one is at liberty to become a lover of God.

**LINE 8.** Whatever (unfitness) there is, is owing to our disproportioned and ungainly form: otherwise Thy robe of honour is not too short for any one's stature.

**LINE 9.** It is the business of the sincere to go to the door of the wine-tavern: boasters have no admission to the street of the wine-sellers.

**EXPLANATION.** *Maikháná* (wine-tavern) signifies love, and *Yakrang* (sincere) signifies true lovers. *Khud farosh* (boasters) implies outward worshippers. *Mai farosh* (wine-sellers) signifies spiritual teachers. The meaning is that only true lovers can aspire to reach the door of true love, and outward worshippers have no access to spiritual teachers.

**LINE 10.** I am the servant of the old man of the tavern, whose favour is constant: otherwise the favour of the (worldly) Sheikh and the ascetic is shown sometimes, and sometimes not.

**EXPLANATION.** *Pir-i-kharábát* (the old man of the tavern) signifies a perfect spiritual guide. The poet says that he is the servant of perfect spiritual guides, whose favor is unfailing: whereas the worldly leaders of religion are fickle.

LINE 11. If Háfiz does not sit on the throne of honour, it is owing to his highmindedness: the drug-drinking lover (of the wine of God's love) is not a slave to wealth and position.

## ODE IV.

### METRE.

The metre of this ode is *Ramal Musamman Makhbún Maksúr*, and runs as follows:—

*Fá'ilátun Fá'ilátun Fá'ilátun Fá'ilát.*

LINE 1. Last night I saw that the angels were knocking at the door of the wine-tavern: they were kneading the clay of Adam, and moulding it into the shape of a cup.

EXPLANATION. *Dosh* (last night) means meditation. *Maikhund* (wine-tavern) means the Divine world, where the lovers of God are treated with the wine of Divine knowledge. *Paim-ini* (cup) means the cup of Divine love. The poet says that he saw, in the course of his meditation, that angels were preparing the form of Adam and filling it with the wine of God's love.

LINE 2. The inhabitants of the sacred fold of the mysteries of angelic abstinence, drank intoxicating wine with me, a mere traveller.

EXPLANATION. The whole of the first hemistich signifies (a) angels, and (b) spiritual teachers. *Ráh nashín* (traveller) means a traveller of the Path leading to God. *Badah-i-Mastáná* (intoxicating wine) means the wine of Divine love, which throws one into an ecstatic state. The meaning is that although the poet was a mere traveller on the Path of *Taríkat*, yet the angels or the spiritual teacher honoured him with their company and drank wine with him like familiar friends.

LINE 3. God be thanked that peace has been established between me and it, (*i. e.* my animal nature): the *Houris*, (*i. e.* my angelic nature), dancing (through joy), quaffed the cup of thankfulness.

EXPLANATION. The poet represents his angelic nature as thanking God that the war between him and his animal nature has ceased, that is, he has brought his animal nature under control.

LINE 4. Excuse (O reader) the wrangles between the seventy-two sects: when they knew not the truth, they concocted (different) stories.

EXPLANATION. Among Mahomedans, there are seventy-three sects, of whom only one, that of *Sunnat wa Jamá'at*, is considered to be true, all the rest being regarded as false.

LINE 5. The heaven could not bear the burden of deposit, (*i. e.* Divine knowledge): the dice of fortune-telling was cast in my name, who am enraptured (with Divine love).

EXPLANATION. *Amánat* (deposit) has reference to the deposit of Divine knowledge, or, according to some, the power of distinguishing between good and evil, and the responsibility for evil deeds, which, the Korán says, God offered to the heavens, and the mountains, but they refused to accept the offer, while man, who was ignorant and a tyrant to himself, foolishly accepted it.

LINE 6. A point, (*i. e.* subtlety) of love (of God) has made the heart of hermits restless, in the manner that a mole does, which has been placed on the cheek of the beloved one.

LINE 7. How can we help going astray while having a hundred heaps of conceit (in us), when Adam, who was made of clay, was robbed (*i. e.* led astray) with a single grain of wheat?

EXPLANATION. This refers to Adam's fall from Paradise. According to Mahomedan tradition, Adam was tempted by Satan to partake of a grain of wheat in disobedience to the commands of God, in consequence of which he was turned out of Paradise.

LINE 8. That is not fire at whose flame the candle laughs: that is fire which is set to the harvest (*i. e.* body) of the Moth.

EXPLANATION. The fire in the second hemistich means the fire of the love of God, and Moth signifies a true lover. The meaning is that the fire by whose flame the candle burns, or over whose flame the candle laughs in derision, is not the real fire. The true fire is that which burns the hearts of true lovers with Divine love.

LINE 9. From the time when the tress-trips of the brides of speech, (*i. e.* poetry) have been combed, no one has, like Háfiz, lifted the veil from off the face of imagination.

EXPLANATION. That is, since the time when the art of poetry began, no one has written such imaginative poetry as Háfiz.

## ODE V.

### METRE.

The metre of this ode is *Mujtas Musamman Makhbûn Mush'at Maksûr*, and runs as follows:—

*Mufâ'ilun Fa'lâtun Mufâ'ilun Fa'ilân or Fa'ilât.*

LINE 1. The good tidings have arrived that the days of grief will not last (*i. e.* will come to an end): that (*i. e.* the time of happiness) came to an end, and this too (*i. e.* the time of grief) will not last.

LINE 2. Although I have become despicable in the eyes of the Beloved, yet my rival (*i. e.* my animal nature) will not continue to be honoured, as at present.

LINE 3. As the door-keeper strikes every one with the sword, no one can take up his abode in the enclosure of the Sacred Place.

EXPLANATION. *Parladar* (door-keeper) signifies sensual desires, and *Haram* (Sacred Place) means Divine knowledge. The meaning is that so long as sensual desires have the mastery over man, he cannot attain to Divine knowledge.

LINE 4. O wealthy man! Secure the heart of the beggar who comes to you, because the store-house of gold and the treasure of *dirams* will not last (for ever).

EXPLANATION. *Tawangar* (wealthy man) may be taken, either in its literal sense, or to signify a spiritual teacher rich with the treasures of Divine knowledge. *Darvesh* (beggar) may mean either a holy sage, who offers words of good advice to a wealthy man, or a seeker after Divine knowledge.

LINE 5. O candle! Be thankful for the companionship of the Moth, because this state of affairs will not last till the morning.

EXPLANATION. *Shama'* (candle) may stand for (a) masters of wealth, (b) man's existence, and (c) a spiritual teacher. *Parvānā* (moth) may signify (a) dependents, (b) the limbs, and (c) disciples. *Subehdam* (morning) signifies the morning of the Day of Judgment.

LINE 6. The angel of the invisible world gave me the glad tidings that at the door of His generosity, no one will remain afflicted.

LINE 7. On this Chrysolite tent (*i. e.* the Sky), it is written in (letters of) gold that nothing will last except the good deeds of generous men.

LINE 8. It is said that the song of Jamshed's festive assemblies was:—"Bring the cup of wine, as Jamshed will not live for ever."

LINE 9. What room is there for thanksgiving or complaint for good or evil destiny, for no one will for ever remain the victim of grief?

LINE 10. O Háfiz! Don't despair of the kindness of your Beloved, for the traces of wrath and the marks of oppression will not remain (for ever).

## ODE VI.

The metre of this ode is the same as that of ode I.

LINE 1. Glad tidings, O my heart, that one of Jesus-like breath is coming: from whose sweet breathings the smell of kindness comes.

EXPLANATION. *Masih* literally means The Anointed, The Messiah. It was customary among the sons of Israel to rub oil on the forehead of prophets, and for this reason the word *Masih* became the title of Christ. The personage (*Masihā nafs*) here alluded to is a perfect spiritual teacher.

LINE 2. Do not lament or complain of grief and trouble, because last night (*i. e.* in meditation) I struck an omen, and (found that) a redresser of grievances (*i. e.* a spiritual teacher) was coming.

LINE 3. By the fire of the valley of the right hand (of Sinai), I alone am not joyful: Moses (too) is coming there in the hope of getting a spark of fire.

EXPLANATION. *Wādī-i-aiman* (valley of the right hand) refers to the wilderness through which Moses led the children of Israel, and where he, in search of fire, suddenly beheld fire burning in a green bush, whence a voice issued to him. Here it means internal Light, by which a man can get a peep into spiritual things. *Kub*s (spark of fire) also refers to the same Light. The meaning is that it is not the poet alone who is glad of possessing this Light, but men like Moses have also sought for it.

LINE 4. There is no one who has not some business in Thy street: every one comes there in the hope of (fulfilment of) some desire.

EXPLANATION. The addressee here is either a spiritual teacher or God.

LINE 5. No one has known where the intended halting-place (*i. e.* place of destination) is : only this much is known that the clang of bells is being heard.

EXPLANATION. That is, no one has been able to probe into Divine mysteries. All that the seekers seem to know is the direction in which they have to proceed.

LINE 6. Give (me) one draught (of the wine of Divine love), because in the wine-tavern of the masters of generosity, no friend (*i. e.* applicant) comes without a request.

EXPLANATION. The addressee in this line is the spiritual teacher.

LINE 7. Do not ask any thing about the nightingale of this garden ; because I hear (only) cries which proceed from a cage.

EXPLANATION. Nightingale refers to the soul, garden signifies the holy traveller's existence, and cage means the body. The poet says that he is totally ignorant of particulars regarding the soul of his existence. All he knows is that it is confined in the body.

LINE 8. If the friend! (*i. e.* spiritual teacher) has any idea of asking after the health of one sick with grief (*i. e.* God's love), say to him :—"Come at once, for there is still some breath in him." (That is, he is not as yet wholly overpowered with animal passions).

LINE 9. O friends ! The Beloved (*i. e.* the predominance of Divine love) is bent upon making a prey of the heart of Háfiz : a Royal Falcon is coming to make a prey of a fly !

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## ODE VII.

The metre of this ode is the same as that of ode I.

LINE 1. What tumult is this that I see in the age of the Moon (or in the Vicissitudes of Time) ? I see the whole world full of strife and mischief.

EXPLANATION. *Dour-i-Kamar* (age of the Moon) may also mean the Vicissitudes of Time, which changes swiftly like the motion of the Moon. The age of the Moon is the last of the seven ages of the world, each age being composed of 7,000 years. The other 6 ages were those of :—(1) Mercury, (2) Venus, (3) Mars, (4) Jupiter, (5) Saturn and (6) The Sun.

LINE 2. Every one demands from Time the days of prosperity : the difficulty is that every day I see a worse state of things.

LINE 3. For fools, the sherbet is wholly made of rose-water and sugar : I see that the food of the wise is entirely made up of the liver's blood.

LINE 4. The Arab horse is lying galled under the pack-saddle : on the neck of the ass, I see everywhere a golden collar.

EXPLANATION. Arab horse refers to wise men, and ass signifies fools. The meaning is that in this age, while wise men are in affliction, fools are everywhere well off.

LINE 5. Daughters are entirely at war and strife with mothers : I see that sons are wholly inimical to their fathers.

LINE 6. A brother has no pity for his brother : nor do I see that a father has any affection for his son.

LINE 7. O master (*i. e.* reader) ! Listen to the advice of Háfiz. Go and perform good deeds : for I look upon this advice as better than pearls and jewels (or, according to another reading, treasure of jewels).

### ODE VIII.

This and the next ode have been written in praise of the King of the time, but according to some, they are addressed to the spiritual teacher.

#### METRE.

The metre of this ode is *Ramal Musamman Mahzûf*, and runs thus :—

*Fá'látun Fá'látun Fá'látun Fá'ilun.*

LINE 1. O you ! The robe of sovereignty fits exactly on your form : the beauty of the crown and signet are due to your exalted lineage (or, according to another reading of the second hemistich, the royal crown owes its resplendence to your incomparable jewel).

LINE 2. Your moon-like cheek, by means of the royal cap, every moment makes the sun of victory appear.

EXPLANATION. That is, in whichever direction you turn your face, victory and success shine on it there.

LINE 3. Wherever the *Humá* of your canopy, which touches the Sky, casts its shadow, that place becomes the abode of the bird of good fortune.

NOTE. For *Humá*, see Explanation to line 9 at page 3 of Part I.

LINE 4. Your wise heart, notwithstanding thousands of differences, never failed to grasp a single point out of the rules of the *Shara'* (*i. e.* Mahomedan Law) and philosophy.

LINE 5. The water of life drops from the beak of eloquence of your sweet-voiced parrot, that is, your sugar-devouring pen.

LINE 6. Although the Sun of the Sky is the eye and the lamp of the world, the bestower of light to his eye is the dust of your foot.

LINE 7. That which Alexander wished for, and Time did not give to him, was a draught of sweet water from your life-increasing cup.

LINE 8. Want does not require representation in the sacred precincts of your dignity : the secret of no one is hidden from your bright judgment.

LINE 9. O King! In the hope of your life-giving, sin-effacing pardon, Háfiz with his old head leads a youthful life (*i. e.* a life free from anxiety and care).

## ODE IX.

### METRE.

The metre of this ode is *Muzare' Musamman Akhrab*, and runs as follows:—

*Mufú'lo Fú'ildatun Mufú'lo Fú'ildatun.*

LINE 1. O you! The resplendence of royalty shines in your face: a hundred Divine mysteries are hidden in your meditations.

LINE 2. Your pen—may God bless it—has opened the door of religion and the world (*i. e.* spiritual and temporal good): it has opened a hundred fountains of the water of life from a single drop of ink.

EXPLANATION. That is, the King, with a stroke of his pen, has conferred innumerable benefits, both spiritual and temporal, on the people.

LINE 3. On the devil (*i. e.* the king's enemy), the light of the *Ism-i-ázam* does not shine: the country and the seal ring are yours; order whatever you desire.

EXPLANATION. *Ism-i-ázam* means the most sacred of the names of God, which was inscribed on Solomon's ring, and by which he brought genii under subjection. The meaning is that the light of God's name cannot shine on the king's enemy.

LINE 4. Whoever entertains any doubt with regard to Solomon's (*i. e.* the King's) dignity, the bird and the fish will laugh at his wisdom and knowledge.

LINE 5. The sword (*i. e.* the King's sword), to which the Sky gave lustre out of its bounty, will alone conquer the world without the aid of an army.

LINE 6. If a flash of your sword falls on the quarry and mine, it will give the red-faced ruby the colour of withered grass (*i. e.* yellow colour).

EXPLANATION. That is, by seeing a flash of the King's sword, the red ruby will turn yellow through fear.

LINE 7. If you inquire about our condition from the morning breeze, I know that your heart will feel pity for the wailings of the night-sitters (*i. e.* worshippers of God).

LINE 8. O cup-bearer! Fetch water from the fountain of the tavern, so that we may wash off the pride of the monastery (*i. e.* devotional merits) from our ragged garment.

EXPLANATION. *Sûki* (cup-bearer) stands for the spiritual teacher: *Chashma-i-Ishardâbât* (fountain of the tavern) signifies the fountain of Divine knowledge. *Ujb-i-Khânkâh* (pride of the monastery) refers to the pride felt at the observance of the outward forms and ceremonies of religion. The poet asks his spiritual teacher to give him a cup of the wine of Divine knowledge, so that he may be freed from the observance of the outward forms and ceremonies of religion.

LINE 9. Although the Falcon sometimes places a cap on its head, even the birds of Caucasus know the principles of sovereignty

EXPLANATION. The cap here referred to is the leather cap usually placed on the head of the Falcon. The meaning is that one does not become a sovereign merely by placing a cap on his head, and that the qualities necessary to become a sovereign are known even to the birds of Caucasus.

LINE 10. From the time the institution of sovereignty has prevailed in Adam's household, no one like you has understood this science (of sovereignty) in the manner in which it should be (understood).

LINE 11. Your pen admirably writes the life-increasing amulet for the friend, and the life-diminishing charm for the enemy.

LINE 12. O King! A life time has passed since my cup has been empty of wine: this is the claim of your servant (*i. e.* myself) and this (can be corroborated by) the testimony of the Police-officer

LINE 13. O you! Your elements (*i. e.* your elemental body) have been created out of the alchemy of honour (*i. e.* you are of respectable lineage): O you! Your fortune is safe from the calamities of ruin.

LINE 14. When the lightning of disobedience struck the chosen Adam, how can pretensions to sinlessness become us?

EXPLANATION. *Safi allâh* (chosen of God) was the title of Adam.

LINE 15. O shelter of created beings! O bestower of gifts show kindness to the helpless darwesh on whom calamities have fallen.

LINE 16. Since the time when you, of angelic qualities, have been (in the world), oppression does not proceed from the heavens since the time when you, shelter of the world, have existed, tyrannical rule has disappeared from the world.

LINE 17. O Hâfiz! When your friend (*i. e.* the King) remembers you occasionally, do not express grief at your destiny come back in a pardon-seeking spirit.



# THE QUATRAINS OF UMAR KHAYAM.

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## LIFE OF THE AUTHOR.

The name of this poet was Ghiás-ud-din Abul Fattah Umar, and he acquired the poetical name of Khayám (tent-maker) because he was originally a tent-maker. He was born about the middle of the fifth century of the Hijrat. He is held to be one of the most remarkable of Persian poets. The freedom of his religious opinion gave great offence to the priests, but his works are, nevertheless, highly esteemed by general readers. Nizám-ul-mulk, minister of Alp Arsalán and Malik Shah, while studying in his youth under the great Sunni Doctor Imám Muáfik of Naishápur, formed a close friendship with two of his fellow-pupils, Umar Khayám and Hassan Sabbáh. The three friends made a vow that whichever of them first attained wealth and power should share his fortune with the others. When Nizám-ul-mulk became minister to Alp Arsalán, he was true to his word, and gave Hassan a place at court. Hassan intrigued against him, and tried to ruin him; but having failed in his attempt, he retired from court, and in the end brought about the assassination of Nizám-ul-mulk. Umar Khayám was the most learned man of his age, and thorough master of the Greek sciences. He died at Naishápur in 517 A. H. or 1123 A. D.

### I.

No one has access behind the veil of (Divine) mysteries: the mind of no one is acquainted with this enigma (or, according to another reading, no one is acquainted with this enigma of life, *i. e.* of Divine knowledge). There is no resting-place except in the bosom of the earth (*i. e.* the tomb): alas! even this story is not a short one (*i. e.* it needs much elucidation in order to be understood).

### II.

The secrets of the world, as they are in our record (*i. e.* the record of Divine knowledge), cannot be mentioned (*i. e.* disclosed), because the mention of them would be a calamity on our heads. When there is no worthy person among these ignorant people (*i. e.* outward worshippers), we cannot let out what is in our minds.

### III.

When any grief besets your heart, or the affairs of your own business become intricate for you; you should ask about the particulars of another's mind, so that you may be restored to perfect peace of mind (*i. e.* by learning that no one is without sorrow).

## IV.

Why is there all this sorrow for worldly goods, and reluctance to quit the world? Have you ever seen any one who lived for ever? This one breath which has been borrowed in your body: with borrowed article we must live in a temporary fashion (*i. e.* we must not become too much attached to worldly things).

## V.

The mind has understood the secret of existence, as it should be understood: even in Death it recognized Divine mysteries. To-day (*i. e.* in this world), when you are in life, you have understood nothing to-morrow (*i. e.* in the next world), when you have passed out of life then what will you comprehend?

## VI.

Be vigilant, for the times are boisterous: do not sit void of care for the sword of (the Vicissitudes of) Time is sharp. If Time put the confection of almonds (*i. e.* worldly happiness) on your palate never swallow it, because there is poison (*i. e.* grief) mixed in it.

## VII.

I was asleep; a wise man told me that sleep (*i. e.* idleness) never caused any one's flower of happiness to blossom: why do you commit a deed which is mated with death? Get up, for (one day) you will have to sleep (for ever) in the dust.

## VIII.

Do not long for happiness, for (after all) the outcome of life is a breath: every particle (of earth) is of the dust of personages like Kaikobád and Jam. The state of the world and the nature of this life are a dream, and a delusion, and a deception, and a snare.

## IX.

This dilapidated inn, which is styled the world, is the resting-place of the piebald horse of the morning and evening. This is festive assembly, which has survived a hundred Jamsheds (*i. e.* Jamshed-like personages): it is a palace, which is the resting-place of a hundred Bahráms (*i. e.* Bahrám-like personages).

## X.

O God! Thou art gracious, and Thy graciousness is a great boon: then why is the sinner outside the garden of Iram (*i. e.* out of the presence of Thy forgiveness)? If Thou showest mercy on me by reason of my obedience, then it is not Grace: if Thou forgivest me in a state of sinfulness, then it is Grace.

## XI.

That class of people, who have reached a dignified (worldly) position, have at last departed in a helpless state: and that group of persons who have trodden the path of dignity (*i. e.* Divine knowledge) also uttered cries of self-helplessness at the time of their death.

## XII.

When the apprehension of my sins crosses my mind, then owing to the fire of my breast (*i.e.* of remorse), the water (of tears shed in repentance) rises above my head. But the case is always this, that when a servant expresses contrition, the master, out of kindness, gives up all idea of (*i. e.* forgives) them (*i. e.* his faults).

## XIII.

Every breath of your life that passes away : do not let it pass except in happiness. Beware, for the capital of this world's country (*i. e.* the world) is life : it will pass in whatever way you spend it (*i. e.* it is left to your option whether you spend it in happiness or sorrow.)

## XIV.

I have wasted an age in the hope that my days may be made happy by Time : I am afraid lest Time may not give me leisure enough to obtain my due (*i. e.* happiness) from Time.

## XV.

Those who strung the pearls of Divine knowledge by means of thought, *i.e.* told us many things with regard to God : none of them understood the thread of (Divine) secrets. At first they talked absurdities, and then went to sleep (or, according to another reading, they first became helpless, and then went to sleep, *i. e.* died).

## XVI.

Those who are the chosen people of this world, and who have galloped the *Burák* of their efforts (to acquire Divine knowledge,) over the lofty Sky, are, in respect of the knowledge of Thy nature, like the heavens, bewildered, and head downcast, and distracted.

EXPLANATION. *Burák* was the animal on which the Prophet Mahomet is said to have ascended to heaven on the night of the *Miráj*, the night on which he went to the presence of God.

## XVII.

Rejoice, for the world will last a long time : the marks of the stars will last on the Sky. The brick which shall be made out of (the dust of) your body, will form the wall of the dwellings of others (*i. e.* your property will fall into the hands of others).

## XVIII.

Alas, that the document of youth has been folded up, and this fresh spring-tide of happiness has passed away, and that bird of mirth which was styled Youth, I do not know, alas, when it came and when it went away (*i. e.* so transient was its stay).

## XIX.

With the water of annihilation, (Fate and Destiny) have sown my seed (*i. e.* the seed of my existence) : they have formed my soul out

of the fire of grief. Bewildered like the wind, I wander around the world, in order to find from what place my dust (*i. e.* the dust of which my body has been made) has been taken up.

EXPLANATION. This Quatrain enumerates all the four elements of which the human body is made up, *wz.* water, fire, air, and dust.

## XX.

Those people who recline their heads on the dust of death, become freed from their own verbal altercations till the Day of Judgment. How long will you say that no one has given you any information (about the next world)? Owing to their want of knowledge, how can they give you the information?

## XXI.

I will give you a little advice, if you lend me your ear. For the sake of God, do not put on the garment of deception (*i. e.* do not practise hypocrisy). The next world is eternal, and this world is but a (fleeting) breath. Do not sell the eternal world (*i. e.* future existence) in exchange for a single moment (*i. e.* the present transitory existence).

## XXII.

Do not despair of (the forgiveness of) the Omnipotent Creator and the Merciful God, because of your great sins and offences. If you are lustful and bad (*i. e.* of evil habits) to-day (*i. e.* in this life), He will forgive you to-morrow (*i. e.* in the next life) even with your rotten bones.

## XXIII.

I have closed the door of object and desire against myself, and have become free from the obligation of every one, high or low. Whether I am a *Súfi* of a mosque, or a priest of a temple, I know and He knows that I am what I am.

## XXIV.

Remain content in pain (*i. e.* impecuniousness), and live an independent life. Do not become the slave of (the desire for) increase of riches, and live a life of freedom. Look not at one better-circumstanced than yourself, and be not envious (by thinking of him). Look at one worse off than you are, and live in a happy state of mind (at finding yourself better off).

## XXV.

Before the time when you become intoxicated with the cup of Death (*i. e.* die), and succumb to the kicks of misfortunes: acquire capital on this road (*i. e.* in this world), because there (*i. e.* in the next world) you will derive no advantage if you go empty-handed.

**XXVI.**

O Knower of the secrets of the minds of every body, and the Helper of every one in a state of misery! O Acceptor of the repentance and apologies of every body! Accept my repentance and apology for every sin (of mine).

**XXVII.**

No one ever reached a place of eminence by practising disrespect: to be respectful is a pearl which has not been found by every seeker. The regulation of every kingdom consists of respect (*i. e.* in paying due regard to the different gradations of society). It is a crown which has not been bestowed on any one but a King.

**XXVIII.**

Owing to avarice, I wandered about good and evil (*i. e.* committed good and bad deeds) for a long time: from life I obtained nothing except idle desire. O God! (I do not know) how long the breath of life will last. Come to my assistance, because there is no redresser of wrongs except Thee.

**XXIX.**

O Lord! Enliven our hearts (which have become dead by reason of sinfulness) with Thy grace. Prescribe the remedy of patience for all (our) pains (*i. e.* grant us patience to endure the troubles of this world). How can this creature (*i. e.* man) know what he should ask for? Thou art the Knower (of our needs): bestow on us what Thou knowest (that we require).



# GOOD NEWS FOR THE F. A. STUDENTS.

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## REVIEWS ON PART I.

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### I. Opinions of Educational authorities.

(1). *Opinion of Chowdhri Nabi Baksh, B. A., Principal, Islámia College, Lahore.*

I find your Translation Part. I. very useful for the Persian reading students of the Intermediate Classes. You are right in thinking that a Professor, equally conversant with English and Persian languages, is as yet a desideratum in the Colleges of our Province, and therefore the need of such a work cannot be overstated.

Your translation is at once literal, clear, and idiomatic, and this is indeed a great merit, especially when we consider the high-flown language of the text. Your explanation of allusions and metaphors, your lucid notes, comments, and biographical sketches are additional happy features of your publication.

I trust therefore that the students will appreciate this useful book; and prefer it to many other attempts of the kind.

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(2). *Opinion of Lala Badri Das, M. A., Professor, Randhir College, Kapurthala.*

I have the greatest pleasure in recommending your book to every candidate preparing for the University examination. The charming simplicity of language and the total absence of the least affectation which spoils the pages of the other books of its kind already extant in this country, render it a capital book. Along with a strict regard for the English idiom, the book evinces a close adherence to the Persian text. Lives of the authors given before every extract, and the metres of the poems prefixed to every piece, are calculated to afford great assistance to the students. There is one more valuable feature which must be particularly mentioned, and that is the addition of meet explanations wherever they have appeared necessary. The choice in this respect has been highly felicitous. In the end I may safely say that a better translation for examination purposes need not be desired—at all events, such a desire would not be likely to be easily gratified.

The book merits a hearty reception from the students.

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(3). *Opinion of Mr. M. C. Mookerji, B. A., Professor, Forman Christian College, Lahore.*

I think you have done a great service to the student class, as it is very difficult for them to translate Persian into English, so long as they have to study with Professors of Persian who hardly know a



word of English. I am sure I would have received great help from this translation, had it been available in the days I had to go up for my examination. It would have saved me a great deal of time and trouble, which I had to waste upon getting up the Persian Course on account of the want of a book which would give me the information which is contained in your book.

The biographical notes and the indication of the metre in which the various poems are written are in my opinion very noteworthy features of the book. This is the kind of information which the Moulvis are generally unable to give.

I am sure the book will be extremely useful to F. A. students.

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(4). *Opinion of Lala Devi Dyal, B. A., Professor, D. A.-V. College, Lahore.*

I have read your translation of the Persian Intermediate Course of the Panjab University, Part I., with some care, and I find that it is at once literal and idiomatic. Your explanations, here and there, will considerably help the students in understanding their Course. There is no doubt that none but those that have sufficient experience in the line of translation-work can undertake the responsible task of rendering the difficult passages from the florid writings of the Persian poets into English.

I think your translation can be used with great advantage in the F. A. Classes of our College.

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(5). *Opinion of Lala Ganga Ram, M. A., Professor, D. A.-V. College, Lahore.*

The translation, as was expected from your long connection with Translating Department of the Panjab Chief Court, has been admirably done. Though the translation is literal, yet the sense is clear, and the idiom good. The addition of a large number of explanations of difficult lines is a new feature of the work which enhances its usefulness.

The get-up of the work is very good.

In my opinion, the work will prove really useful to the students for whose benefit it is intended.

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(6). *Opinion of Lala Balak Ram, M. A., formerly of the Union Academy, Lahore.*

"Second language" is not much liked by most of the students, and any book which lessens their difficulty of mastering the subject, is welcomed by them very eagerly. Your book will, I am sure, become popular, and deservedly popular, with those for whom it is meant. Of course it can also prove useful to a general reader of

Permit me to compliment you on your good English. In this respect, as might have been expected, you differ markedly from the ordinary translator of text-books.

I trust the other parts of your book will be of the same merit.

(7). *Opinion of Lala Jiya Ram, M. A., Professor, Government College, Lahore.*

I find that the translations are faithful and the explanations brief, but lucid. Notes about the lives of the authors and on the metres of their poems, enhance the value of the book to students preparing up for the Panjab University Intermediate Examination.

## II. Opinions of the Press.

(1). *Opinion of "The Panjab Observer."*

### PERSIAN INTERMEDIATE COURSE.

We have gone with pleasure through a translation by Mr. Thomas George, Head Translator of the Panjab Chief Court, of the Persian Intermediate Course of the Panjab University. Translations comprised in the poetical selections as a rule are not only dry reading, but often convey no idea of the original to the mind of the reader. But Mr. George has succeeded in his attempt, and deserves to be congratulated on his knowledge of Persian, as the translation of some of the most difficult passages in Urfi, Kááni, and Ghálíb has been rendered by him literally yet idiomatically, and what renders the attempt more valuable is the addition of explanations wherever necessary, which clearly bring out the sense. Mr. George's knowledge of English and long experience as a translator is guarantee of accuracy in the translation, but even independent of this, the book itself is superior to any of the sort hitherto extant. It can be had of the translator himself for Rs. 1-4. Its get-up is also very good.

(2). *Opinion of "The Tribune."*

We have been favoured with a copy of "Translation and Explanation (Part I) of the Persian Intermediate Course," by Thomas George, Esq., Head Translator, Chief Court, Panjab.

The book supplies a long-felt want in providing the F. A. students with a literal as well as idiomatic translation of their Persian Course. The explanations which are appended to the difficult and important passages of the book, together with the short lives of the authors and a general criticism of their works, greatly enhance the utility and attractiveness of this work.

In short, the book will prove a great help to the students in mastering the Persian text, and we shall not be surprised if it supersedes all other books of its kind.

(3). *Opinion of "The Panjab Patriot."*

We have been favoured with a copy of *Translation and Explanation of the Persian Intermediate Course of the Punjab University*, by Mr. Thomas George, Head Translator, Chief Court, Panjab. The book comprises extracts from the poems of Urfi, Kááni, Ghálib, Sá'di, and Nizámi. Mr. George's name is a guarantee of the accuracy of the text and the faithfulness of the translation. The printing and the general get-up of the volume are good. Students preparing for the Intermediate Examination of the Panjab University, whose second language is Persian, will find the book of great use, and as *Kasá'id Urfi*, comprised in the volume, constitute a production of some merit in the vast and varied range of Persian literature, the book will be sought after by the general reader also.

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(4). *Opinion of "The Hindu Advocate."*

A copy of the book entitled the *Translation and Explanation of the Persian Intermediate Course* by Mr. Thomas George has been sent to us for review. The book appears to be neatly printed and excellently got up, and the price is Rs. 1 annas 4 only. The translation, so far as good language and faithfulness to the original text go, is superior to other works of the kind commonly sold in the Bazaar. The explanatory notes are copious, and would meet the demand of those, who, "for want of a Professor conversant with both the Persian and the English language," need them obviously very badly.

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(5). *Opinion of "The Arjuna."*

Mr. Thomas George, Head Translator, Chief Court, Punjab, has supplied a long-felt want in bringing out a good translation, with necessary explanations and notes, of the *Persian Intermediate (F. A.) Course of the Punjab University*. As no College in the Punjab, so far as we know, employs a Persian Professor who is sufficiently acquainted with the English language and idiom, students of Persian have always been dissatisfied with the old Moulvis. They ought to thank Mr. George for the service he has thus rendered them. And as the Persian Course is seldom changed by the University, Mr. George's book will do good for many years to come. Part I. contains the verse portion of the Course, and Part II., which is about to be issued, will treat of the prose portion. Paper, printing, and general get-up is all that could be desired.

